

The Messiah

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NOVELLO'S ORIGINAL OCTAVO EDITION.

THE
MESSIAH

A SACRED ORATORIO

Coventry University

COMPOSED IN THE YEAR 1741 BY

G. F. HANDEL.

EDITED AND THE PIANCFORTE ACCOMPANIMENT LARGELY RE-WRITTEN, BY
EBENEZER PROUT.

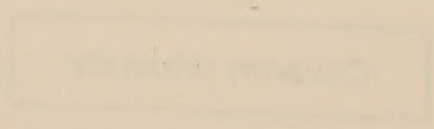
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NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

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MESSIAH



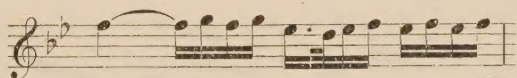
MADE IN ENGLAND.

PREFACE.

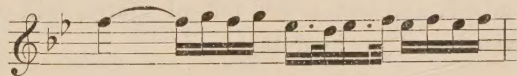
THE present edition of the vocal score of the "Messiah" agrees in its text with the new edition of the full score which I have prepared at the request of the publishers. Of the need of a revised text I have spoken in detail in the preface to the full score, to which readers are referred; it will suffice to say here that the older editions are, without one exception, so inaccurate as to give in many places a most incorrect representation of what Handel really intended.

The text here given is founded upon Handel's autograph—now readily accessible through the photo-lithographed facsimiles—and contemporary transcripts by the composer's amanuensis, Christopher Smith. A collation of these sources has necessitated a very large number of changes in the text both of the vocal and instrumental parts. These are fully noted in the preface to the full score; attention may here be called to a few of the more striking.

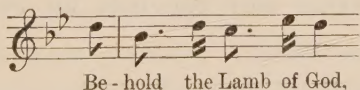
In the chorus, "His yoke is easy," Handel's figure—



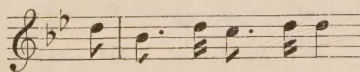
is incorrectly given—



in all editions nearly every time it occurs. In "Behold the Lamb of God," at bar 16, every edition has in the treble—



instead of—

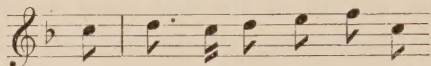


In both cases the autograph is perfectly distinct; the mistakes were made at first in the earliest published edition (Randall and Abell's, 1767, though known as Walsh's) of the score, and have been

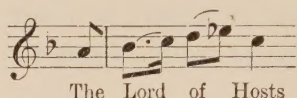
copied without hesitation by all subsequent editors. Similar corrections have been necessary in "Lift up your heads." In bars 27 to 29 Handel writes three times—




which appears incorrectly in all editions, thus—



and in the following bars Handel wrote—

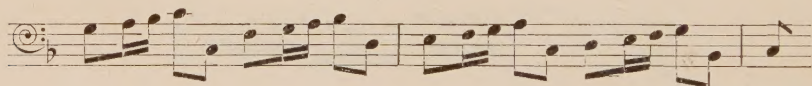


with two quavers (not ) for the word "of."

A still more important mistake occurs in the bass of bars 69 and 70. All editions have—

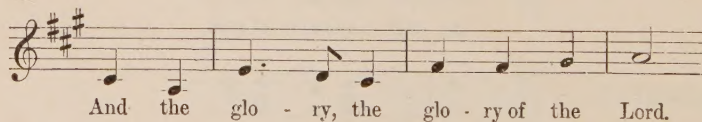


whereas Handel wrote—



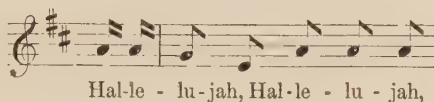
These examples, which are but a few out of many, will suffice to show the need of a revised and purified text.

In his treatment of the words Handel often follows the Italian method, and when one word ends with a vowel and the next word begins with one, he writes only one note for both syllables, *e.g.*, in No. 4—

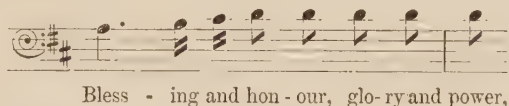


Just as we can sing "glorious" as a word of two syllables, it is equally easy to sing "glo-ry of" to two notes; Handel's text is therefore restored here. Similar passages will be found in the

“Hallelujah” (alto, bar 24; treble, bar 30; bass, bars 31 and 32) in each of which the last syllable of the word must be sung to the same note as the first syllable of the same word repeated, thus—



One more instance of the same procedure will be found in the final chorus, where Handel wrote throughout—



where “-ry and” must be sung as one syllable to the last quaver of the bar, and not to two semiquavers, as given in all earlier editions.

It is well-known to those who have studied the subject that double dots were never, and dotted rests very seldom used in Handel’s time, and that consequently the music, if played strictly according to the notation, will in many places not accurately reproduce the composer’s intentions. In all such cases I have felt it my duty to give the notes in this edition, not as Handel wrote them, but as he meant them to be played. The full discussion and explanation of these points will be found in the preface to the full score; among the more important examples of this procedure may be instanced the Introduction of the Overture, the recitative, “Thus saith the Lord,” and the choruses, “Behold the Lamb of God,” and “Surely He hath borne our griefs.”

The indications of *piano* and *forte* are for the most part by Handel himself; many of these are wanting in nearly all existing editions. In some cases I have thought it advisable to supplement them, as it is well-known that it was formerly the custom to leave much more to be taught by the conductor at rehearsal than is the case at the present day. For the metronome marks I am responsible; they are not to be necessarily taken as absolutely binding, but only as suggestions of what appears to me to be the suitable *tempo*.

The pianoforte accompaniment is to a great extent new. Of the older arrangements by Dr. Clarke, afterwards Clarke-Whitfeld (1809), and Vincent Novello, but little use could be made, chiefly because they were not so much accompaniments as transcriptions, in which the whole of the voice-parts were included—a method which often necessitated the omission of important features of the orchestration. Besides this, the frequent employment of full chords for the left hand in the lower part of the instrument, common enough in the early part of the last century, is not only contrary to modern usage, but produces a most unpleasant effect.

No attempt has been made to introduce Mozart's contrapuntal additions—*e.g.*, in such movements as “O thou that tellest” or “The people that walked in darkness”—into the accompaniment: first, because it would render it unduly difficult for ordinary use; and secondly, because I have preferred to give Handel's text pure and simple, as far as possible. But I have, of course, filled up the harmony in all cases in which the score contained nothing but a figured bass.

It is the invariable custom in modern performances to omit a few numbers in the second and third parts of the oratorio. For the sake of completeness these movements are here relegated to an Appendix, in order that the numbers actually performed may follow one another continuously.

London, October, 1902.

EBENEZER PROUT.

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PART I.

OVERTURE.

No. i.

Grave. $\text{♩} = 60.$

f (2nd time *p*)

Allegro moderato. $\text{♩} = 116.$

f

tr

L. H.

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Handel's Messiah.—Novello's Edition. A

Handwritten musical score system 1, measures 27-30. Treble and bass staves in G major. Measure 29 contains a fermata over a whole note chord. Measure 30 is marked with a '30' below the staff.

Handwritten musical score system 2, measures 31-34. Treble and bass staves. Measure 33 is marked with a 'B' above the staff and a 'f' (forte) dynamic marking below the staff.

Handwritten musical score system 3, measures 35-40. Treble and bass staves. Measure 40 is marked with a '40' below the staff.

Handwritten musical score system 4, measures 41-46. Treble and bass staves. Measure 45 is marked with a 'C' above the staff.

Handwritten musical score system 5, measures 47-50. Treble and bass staves. Measure 50 is marked with a '50' below the staff.

Handwritten musical score system 6, measures 51-56. Treble and bass staves. Measure 54 is marked with a 'mf' (mezzo-forte) dynamic marking below the staff.

Handwritten musical score system 7, measures 57-60. Treble and bass staves. Measure 59 is marked with a 'D' above the staff and a 'cres.' (crescendo) dynamic marking below the staff. Measure 60 is marked with a '60' below the staff.

Handwritten musical score for Handel's Messiah, Novello's Edition, page 3. The score is in G major and 4/4 time. It consists of seven systems of grand staves. The first system shows a continuous eighth-note pattern in the right hand and a bass line in the left hand. The second system features a key signature change to E major, marked with a large 'E' and a forte 'f' dynamic. The third system continues the eighth-note pattern. The fourth system has a measure marked '80'. The fifth system features a key signature change to F major, marked with a large 'F' and a fortissimo 'ff' dynamic. The sixth system has a measure marked '90'. The seventh system is marked 'Più lento.' and shows a change in the right-hand texture to a more melodic line. The page number '3' is at the top center.

No. 2.

RECITATIVE.—COMFORT YE MY PEOPLE.

Larghetto e piano. ♩ = 72.

p

TENOR.

Comfort ye, com - fort ye . . My people,

fp *p* *fp*

ad lib. *A a tempo.*

com - fort ye, com - fort ye My people,

a tempo. *p* *simili.* *fp*

saith your God, saith your God. Speak ye

fp *fp* *mf* *simili.* *p*

com-fort-a-bly to Je - ru - salem, speak ye com-fort-a-bly to Je - ru - salem, and

mf

B

cry un - to her, that her war - fare, her war - fare is ac -

p

2)

- com - pish'd, that her in - i - qui - ty is par - don'd, that her in

f

- i - qui - ty is par - don'd.

mf

C

The voice of him that cri - eth in the wil - derness, "Pre - pare ye the way of the

f

30

Lord, make straight in the des - ert a high - way for our God."

* Handel's MS. has F, the Dublin score D.

No. 2.

AIR.—EV'RY VALLEY SHALL BE EXALTED.

Andante. ♩ = 80.

First system of the piano accompaniment. The right hand features a melodic line with trills (tr) and the left hand provides a rhythmic accompaniment. The tempo is marked *Andante.* with a quarter note equal to 80 beats. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

Second system of the piano accompaniment. It continues the melodic and rhythmic themes from the first system, with dynamic markings of *f* (forte) and *p* (piano).

Third system, featuring the Tenor vocal line and piano accompaniment. The Tenor part begins with a rest followed by the lyrics "Ev - 'ry val - ley, ev - 'ry val - ley...". The piano accompaniment includes a trill (tr) in the right hand and dynamic markings of *f* and *p*. A measure number "10" is indicated below the piano part.

Fourth system, continuing the vocal and piano parts. The Tenor part has the lyrics "... shall be ex - alt - ed, shall be ... ex - alt". The piano accompaniment continues with its characteristic rhythmic pattern.

Fifth system, the final system on this page. It shows the continuation of the piano accompaniment with its melodic and rhythmic elements.

7

ed, shall be ex - alt ed, shall be ex - alt

f *p*

20

B

ed, and ev - ry

f

moun-tain and hill . . made low, the crook-ed straight,

p

and the rough places plain, the crook-ed

30

straight, the crook - ed straight, and rough places plain,

cres. *p* *simili*

and the rough places plain.

p *f*

40

C

Ev-ry val-ley, ev-ry val-ley . . shall be ex-alt

p *f* *p*

50

D

ed, ev-ry val-ley, ev-ry val-ley . .

f *p* *f* *p*

shall be ex-alt ed, and ev-ry mountain and

hill made low, the crook-ed straight, the

crook-ed straight, the crook-ed straight, and the rough pla-ces plain,

and the rough places plain, and the rough places plain,

ad lib. E
the crook-ed straight, and the rough pla-ces plain.

p colla voce. *f u tempo.*

tr tr tr tr tr tr *p*

f p f tr

No. 4.

CHORUS.—AND THE GLORY OF THE LORD.

Allegro. ♩ = 100.

f

SOPRANO.

ALTO.

TENOR.

BASS.

mf And the glo - ry, the

mf

f

And the glo - ry, the glo - ry of the Lord

f glo - ry of the Lord, *f* the glo - ry of the Lord *mf*

And the glo - ry, the glo - ry of the Lord shall be re -

f And the glo - ry, the glo - ry of the Lord *mf*

f *mf*

[illegible]

re - veal - ed,

re - veal - ed,

re - veal - ed,

re - veal - ed,

40

mf and all flesh . . shall see it to - ge - ther,

mf and all flesh . . shall

mf

B

f and all flesh . . shall

f and all flesh . . shall

see it to - ge - ther, *f* for the mouth of the

f for the mouth of the

B

f

50

see it to - ge - - ther, for the mouth

see it to - ge - - ther, and all

Lord hath spo - ken it, and all

Lord hath spo - ken it, and all

of the Lord hath spo - ken it,

flesh shall see it to - ge - - ther, *mf* and all flesh, . . *mf*

flesh . . shall see it to - ge - - ther, and all

flesh . . shall see it to - ge - - ther,

and all flesh . . shall

and all flesh . . shall see it to - ge - - ther, *f* and all flesh . . shall

flesh . . shall see it to - ge - - ther, *f* the mouth of the

for the mouth of the

60 70

see it to - ge - ther, and the
 see it to - ge - ther, and the
 Lord hath spo - ken it, and the
 Lord hath spo - ken it, and the

glo - ry, the glo - ry of the Lord, and all flesh . . shall
 glo - ry, the glo - ry of the Lord, and all flesh . . shall see
 glo - ry, the glo - ry of the Lord, and all flesh . . shall see it, shall
 glo - ry, the glo - ry of the Lord, and all flesh . . shall

see it to - ge - ther, the mouth of the Lord hath
 it to - ge - ther, and the glo - ry, the glo - ry of the
 see it to - ge - ther,
 see it to - ge - ther,

spo - ken it,

Lord shall be re - veal - ed, and all

and all flesh . .

and all flesh . .

for the mouth of the Lord hath spo - ken

flesh . . shall see it to - ge - ther, for the mouth

shall see it to - ge - ther, the glo - ry, the glo - ry of the Lord shall

shall see it to - ge - ther, and the

it, hath spo - ken it,

of the Lord . . hath spo - ken it, and all flesh . .

be re - veal - ed, and all

glo - ry, the glo - ry of the Lord shall be re - veal - ed,

90

100

[illegible]

F

ge - ther, to - ge - ther, for the mouth of the Lord . . .
 ge - ther, to - ge - ther; for the mouth of the Lord
 ge - ther, to - ge - ther; for the mouth of the Lord . . .
 Lord hath spo - ken it, for the mouth of the Lord

hath spo - ken it, for the mouth of the
 hath spo - ken it, for the mouth of the
 hath spo - ken it, for the mouth of the Lord . . . the
 hath spo - ken it, for the mouth of the Lord . . . the

130

Adagio.
 Lord . . . hath spo - - ken it.
 Lord . . . hath spo - - ken it.
 mouth of the Lord . . . hath spo - - ken it.
 mouth of the Lord . . . hath spo - - ken it.
Adagio.

No. 5.

RECITATIVE.—THUS SAITH THE LORD.

Andante. BASS.

Andante. ♩ = 76.

Thus saith the Lord, the Lord of Hosts ;

yet once, a lit - tle while, and I will shake

the heav'ns, and the earth, the sea, and the dry land ;

A and I will shake, and I will shake

10

all na-tions ; I'll shake the heav'ns, the

p

earth, the sea, the dry land, all na-tions, I'll shake, and the de -

sire of all

simili.

20

B *Recit.*

na - tions shall come. The Lord, whom ye seek, shall sudden-ly come to His

tem-ple, ev'n the messen-ger of the cov-en-ant, whom ye de - light in :

f

be - hold, He shall come, saith the Lord of Hosts.

30

No. 6. AIR.—BUT WHO MAY ABIDE THE DAY OF HIS COMING?

Larghetto. 88.

f

ALTO. A

But who may a - bide the

p

10

day of His com-ing? and who shall stand when He . . ap -

mf *p*

20

- pear-eth? who shall . . stand when He . . ap - pear-eth?

mf *p* *mf*

B

But who may a - bide, but who may a - bide the day of His

p

30

com-ing ? and who shall stand when He ap - pear-eth ?

f *p* *mf*

40

C

and who shall stand when . . . He ap - pear -

p

50

eth ? when . . . He ap - pear -

D

eth ?

Prestissimo. $\text{♩} = 138.$

p *cres.*

60

For He is like . . . a re -

f *p*

- fi - ner's fire, . . . for He is

f *p*

like . . . a re - fi

70

ner's fire, . . . who shall

f *p*

stand when He ap - pear - eth? for He is like a re -

- fi

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

80

ner's fire, for He is like a re -

f p f p f

fi - ner's fire, *tr*

p f p

and who shall stand when He ap - peareth?

f p f p

90

F *Larghetto. Tempo 1mo.*

But who may a - bide the day of His com - ing?

p mf

100

and who shall stand, and who shall stand when He ap -

p

pear-eth? when He ap-pear-eth?

f *p*

110

G Prestissimo.

For He is like a re-fi-ner's

Prestissimo.

p *f* *p*

fire, like a re-fi-ner's fire, and

f *p* *fp*

120

who shall stand when He, when He ap-

fp *fp* *fp*

-pear-eth? and who shall stand when

fp *p* *cres.*

He ap - pear - eth? for He is

p *cres.* *p*

like . . a re - fi - - - ner's fire, and

f *p*

137

who shall stand when He

ap - pear - eth? when He ap -

- pear - eth? for He is like a re -

f *p*

140

fi

tr *tr*

f p f p f p f p

ner's fire, for He is

I Adagio.

Adagio.

cres.

like a re-fi-ner's fire.

Prestissimo.

f

150

No. 7.

CHORUS.—AND HE SHALL PURIFY.

Allegro.
SOPRANO. *mf*

And He shall pu - ri - fy, and He shall pu - ri - fy

Allegro. ♩ = 72.
mp

ALTO. . . the sons . . of Le - vi,

TENOR.

BASS. *mf*

And He shall pu - ri - fy, and

mf

And He shall

He shall pu - ri - fy the sons of

Handel's Messiah.—Novello's Edition

vi, the sons of Le - vi, that they may of - fer

the sons of Le - vi, that they may of - fer

the sons of Le - vi, that they may of - fer

vi, the sons, the sons of Le - vi, that they may of - fer

B

un - to the Lord an of - fer - ing in right - eous - ness, in right - eous -

un - to the Lord an of - fer - ing in right - eous - ness, in right - eous -

un - to the Lord an of - fer - ing in right - eous - ness, in right - eous -

un - to the Lord an of - fer - ing in right - eous - ness, in right - eous -

- ness, and He shall pu - ri - fy,

- ness, and He shall pu - ri - fy,

- ness, and He shall pu - ri - fy, *mf*

- ness, and He shall pu - ri - fy, shall pu - ri - fy

mf *f* *mf*

mf
and He shall pu - ri - fy,

and He shall pu - ri - fy,

and He . . shall pu - ri - fy,

the sons of Le - vi,

shall pu - ri - fy, and He shall pu - ri - fy,

and He shall pu - ri - fy, and He shall pu - ri - fy,

and He shall pu - ri - fy, and He shall pu - ri - fy,

and He shall pu - ri - fy, and He shall pu - ri - fy, and

and He shall pu - ri - fy the sons, the sons of . . Le - vi,

and He shall

and He shall pu - ri - fy the sons of Le - vi,

He shall pu - ri - fy the sons of Le - vi, the sons of Le - vi,

and He shall pu - ri - fy,
 pu - ri - fy, and He shall pu - ri - fy,
 and He shall pu - ri - fy, and He shall pu - ri -
 and He shall pu - ri - fy, and

40

and He shall pu - ri - fy,
 the sons of Le - vi,
 fy the sons of
 He shall pu - ri - fy, shall pu - ri - fy the sons of Le - vi, the

and
 shall pu - ri - fy,
 Le - vi, shall pu - ri - fy
 sons of Le - vi, and

He shall pu - ri - fy the sons
 shall pu - ri - fy, shall pu - ri - fy the
 the sons of Le - vi, the
 and He shall pu - ri - fy the sons, the
 of Le - vi, that they may of - fer un - to the Lord an
 sons of Le - vi, that they may of - fer un - to the Lord an
 sons of Le - vi, that they may of - fer un - to the Lord an
 sons of Le - vi, that they may of - fer un - to the Lord an
 of - fer-ing in right - eous - ness, in right - eous - ness.
 of - fer-ing in right - eous - ness, in right - eous - ness.
 of - fer-ing in right - eous - ness, in right - eous - ness.
 of - fer-ing in right - eous - ness, in right - eous - ness.

50

ff

mf

No. 8.

RECITATIVE.—BEHOLD, A VIRGIN SHALL CONCEIVE.

ALTO.

Be - hold, a vir - gin shall con - ceive, and bear a son,

and shall call His name Em - man - u - el. "God with us."

No. 9. AIR AND CHORUS—O THOU THAT TELLEST GOOD TIDINGS TO ZION.

Andante. ♩ = 138.

f

ALTO.

O

10

A

thou that tell-est good ti-dings to Zi-on, get thee up in - to the high

p

moun - tain, O thou that tell-est good

20

B

tidings to Zi-on, get thee up in-to the high moun

mf *tr* *p*

tain, get thee up in - to the high

30

moun tain :

tr *f*

C

O thou that tell-est good ti-dings to Je-ru - sa-lem, lift

tr *p* *mf* *p*

40

up thy voice with strength: lift it up, be not a -

D

- fraid: say un-to the cit-ies of Ju-dah, say un-to the

50

cit-ies of Ju-dah, Be - hold .. your God! be - hold .. your God! say

un-to the cit-ies of Ju - - dah, Be - hold . . your God! . . be -

60

hold your God! . . be-hold your God!

f

O thou that tellest good tidings to Zi-on,

p *f*

70

a - rise, shine, for thy light is come,

p *mf*

a - rise, a - rise, a - rise, shine, for

p *p*

80

thy light is come : and the glo

mf *p*

ry of the Lord, the glo-ry of the Lord

mf *p*

90 *Ped.*

is ris - en, is ris - en up - on . . thee, is ris - en, is

*

ris - en - up - on thee, the .. glo-ry, the .. glo-ry, the

100

glo-ry of the Lord is ris - en . . up - on thee.

Ped. *

CHORUS.

SOPRANO.
O thou that tell - est good ti - dings to Zi - on, good ti - dings to Je -

ALTO.

TENOR.
O thou that tell - est good

BASS.
O thou that tell - est good ti - dings to Zi - on, good

H.
ru - sa - lem, O thou that tell - est good
O thou that tell - est good ti - dings to Zi - on, to
ti - dings to Zi - on,
ti - dings to Je - ru - sa - lem,

110

ti - dings to Zi - on, good ti - dings to Zi - on, a - rise, a -
Zi - on, a - rise, a -
thou that tell - est good ti - dings to Zi - on, a - rise, a -
a - rise, a -

I

L.H.

rise, say un-to the cit-ies of Ju-dah, Be-hold your

rise, say un-to the cit-ies of Ju-dah, Be-hold your

rise, say un-to the cit-ies of Ju-dah, Be-hold your

rise, say un-to the cit-ies of Ju-dah, Be-hold your

L.H.

God! Be-hold, the glo-ry of . . the

God! Be-hold, the glo-ry of the

God! Be-hold, the glo-ry of . . the

God! Be-hold, the glo-ry of . . the

190

Lord is ris-en up-on thee, O

Lord is ris-en up-on thee, O

Lord is ris-en up-on thee, O

Lord is ris-en up-on thee, O

K

thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of

thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of

thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of

thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of

K

Ju - - dah, be - hold, be - hold, the

Ju - - dah, be - hold, be - hold, the

Ju - - dah, be - hold, be - hold, the

Ju - - dah, be - hold, be - hold, the

130

glo - ry of the Lord, . . . of the Lord, the

glo - ry of . . . the Lord, . . . of the Lord, . . . the glo - ry of the

glo - ry of the Lord, . . . of the Lord, the

glo - ry of . . . the Lord, . . . of the Lord, the

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glo - ry of the Lord . . . is ris - en up - on thee.

Lord . . . is ris - en up - on thee.

glo - ry of the Lord . . . is ris - en up - on thee.

glo - ry of the Lord . . . is ris - en up - on thee.

tr

140

tr *tr* *tr*

150

No. 10. RECITATIVE.—FOR BEHOLD, DARKNESS SHALL COVER THE EARTH.

Andante Larghetto. ♩ = 72.

p

Bass.

For be -

- hold, dark - ness shall cov - er the earth, and gross dark - ness the

peo - ple, and gross dark - ness the peo - ple : but the Lord shall a -

poco cres.

- rise . . . up - on thee, and His glo -

10

ry shall be seen up - on thee, and His glo - - ry shall be seen up-on thee.

And the Gentiles shall come to thy light, and kings to the brightness of thy ri - sing.

No. 11. AIR.—THE PEOPLE THAT WALKED IN DARKNESS.

Larghetto, $\text{♩} = 72$.

BASS.

The peo - ple that walk-ed in dark - - ness, that walk-ed in dark -

ness, the peo - ple that walk-ed, that walk-ed in darkness have

seen a great light, have seen a great light, . . . the people that walk-ed, that

cres. *mf* *p*

walk-ed in dark-ness have seen a great light, the

mf *p*

B

people that walk-ed, that walk-ed in dark-ness, that walk-ed in dark - - ness, the

20

people that walk-ed in dark - - - - - ness have seen a great light, have

seen a great light, . . . a great light, . . . have seen a great light :

mf

30

and they that dwell, . . . that

p

dwell in the land of the shad - - - ow of death, . . .

and they that dwell, that dwell in the land, that dwell in the land of the

40

shad - ow of death, . . . up - on them hath the light

shi - ned, and they that dwell, that dwell in the land of the

mf *p*

50

shad - ow of death, up - on them hath the

mf *p*

light . . . shi - ned, up - on them hath the light shi - ned.

mf

60

No. 12.

CHORUS.—FOR UNTO US A CHILD IS BORN.

Andante Allegro. ♩ = 76.

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and sixteenth notes, with a forte (f) dynamic marking. The bass clef part provides a harmonic accompaniment with similar rhythmic values. The second system continues the melody and accompaniment, maintaining the same key and time signature.

A SOPRANO.

p For un-to us a Child is born, un-to us a Son is giv-en, unto

The soprano vocal line begins with a piano (p) dynamic. The lyrics are: "For un-to us a Child is born, un-to us a Son is giv-en, unto". The piano accompaniment continues with a steady eighth-note pattern in the bass and chords in the treble.

10

us a Son is given, for unto us a Child is born: . . .

ALTO.

TENOR.

p For unto us a Child is born, un-to

BASS.

The vocal parts for Alto, Tenor, and Bass enter. The Alto part has the lyrics "us a Son is given, for unto us a Child is born: . . .". The Tenor part has the lyrics "For unto us a Child is born, un-to". The Bass part has the lyrics "For unto us a Child is born, un-to". The piano accompaniment continues with a steady eighth-note pattern in the bass and chords in the treble.

us a Son is giv-en, un-to us a Son is

p For un-to us a Child is born, un-to

giv-en :

p For un-to us a Child is born,

B

us a Son is giv-en, un-to us a Son is

20

giv-en, un-to us a Son is giv-en: *mf* and the gov-ernment shall

un-to us a Son is giv-en: *mf*

and the gov-ernment shall be up-on His shoul

be up-on His shoul der;

der, up-on His shoulder; and His Name shall be call-ed *cres.*

and the gov-ernment shall be up-on His shoulder; and His Name shall be call-ed *mf* *cres.*

and His Name shall be call-ed *cres.*

and the gov-ernment shall be up-on His shoulder; and His Name shall be call-ed *mf* *cres.*

30

D
 Won - der-ful, Coun - sel-lor, The Mighty God, The
 Won - der-ful, Coun - sel-lor, The Mighty God, The
 Won - der-ful, Coun - sel-lor, The Mighty God, The
 Won - der-ful, Coun - sel-lor, The Mighty God, The
 D
 Ev - er - last - ing Fa-ther, The Prince of Peace.
 Ev - er - last - ing Fa-ther, The Prince of Peace. Un-to us a Child is born,
 Ev - er - last - ing Fa-ther, The Prince of Peace. For un-to
 Ev - er - last - ing Fa-ther, The Prince of Peace.
 Un-to us a Child is
 un-to us a Son is giv-en:
 us a Child is born,
 40

51

born,

mf and the gov - ernment shall be up-on His shoul

p un - to us a Son is giv - en :

cres. and His Name

cres. der ; and His

cres. and His Name *cres.*

mf and the gov - ernment shall be up-on His shoul der ; and His

cres.

E *ff* shall be call - ed Won - der-ful, Coun - sel-lor,

Name shall be call - ed Won - der-ful, Coun - sel-lor,

shall be call - ed Won - der-ful, Coun - sel-lor,

Name shall be call - ed Won - der-ful, Coun - sel-lor,

E *ff*

50

The Mighty God, The Ev-er-last-ing Fa-ther, The Prince of Peace. Un-to

The Mighty God, The Ev-er-last-ing Fa-ther, The Prince of Peace. Un-to

The Mighty God, The Ev-er-last-ing Fa-ther, The Prince of Peace. Un-to

The Mighty God, The Ev-er-last-ing Fa-ther, The Prince of Peace. Un-to

For un-to us a Child is born,

For un-to us a Child is born,

For un-to us a Child is born,

For un-to us a Child is born,

un-to us a Son is giv-en:

us a Son is giv-en :

us a Son is giv-en : and the gov-ernment shall be up-on His shoul

and the government shall be up-on His shoul der ;

and the gov-ernment shall

der ;

and the gov-ernment shall

cres. and His Name shall be call-ed Won-der-ful,

be up-on His shoulder ; and His Name shall be call-ed Won-der-ful,

cres. and His Name shall be call-ed Won-der-ful,

cres. be up-on His shoulder ; and His Name shall be call-ed Won-der-ful,

Won-der-ful,

Coun - sel-lor, The Mighty God, The Ev - er - last-ing Fa - ther,
 Coun - sel-lor, The Mighty God, The Ev - er - last-ing Fa - ther,
 Coun - sel-lor, The Mighty God, The Ev - er - last-ing Fa - ther,
 Coun - sel-lor, The Mighty God, The Ev - er - last-ing Fa - ther,

70

Prince of Peace. For un-to us a Child is born, . . .

Prince of Peace. For un-to us a Child is born, . . .

Prince of Peace. For un-to us a Child is born, un-to

Prince of Peace. Un-to us a Child is born, un-to us a Child is born, un-to

This image shows a page from a musical score for 'Gloria in excelsis Deo' by Franz Schubert. The score is written for voice and piano. The vocal part is on the top staff, and the piano accompaniment is on the bottom staff. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in Latin: 'us a Son is giv-en, un-to us a Son is'. The piano part features a complex, flowing melody with many sixteenth and thirty-second notes. The vocal part is a simple, melodic line. The page is numbered 10 in the bottom right corner.

un-to us a Son is giv-en: and the gov-ernment, the gov-ernment shall
 un-to us a Son is giv-en: and the gov-ernment shall
 giv-en, un-to us a Son is giv-en:
 giv-en, un-to us a Son is giv-en:

be up-on His shoul-der, and the gov-ernment shall be up-on His shoul-der; and His
 be up-on His shoul-der, and the gov-ernment shall be up-on His shoul-der; and His
 and the gov-ernment, the gov-ernment shall be up-on His shoul-der; and His
 and the gov-ernment, the gov-ernment shall be up-on His shoul-der; and His

Name shall be call-ed Won-der-ful, Coun-sel-lor,
 Name shall be call-ed Won-der-ful, Coun-sel-lor,
 Name shall be call-ed Won-der-ful, Coun-sel-lor,
 Name shall be call-ed Won-der-ful, Coun-sel-lor,

The Mighty God, The Ev - er - last - ing Fa - ther, The Prince of Peace, The

The Mighty God, The Ev - er - last - ing Fa - ther, The Prince of Peace, The

The Mighty God, The Ev - er - last - ing Fa - ther, The Prince of Peace, The

The Mighty God, The Ev - er - last - ing Fa - ther, The Prince of Peace, The

Ev - er - last - ing Fa - ther, The Prince of Peace.

Ev - er - last - ing Fa - ther, The Prince of Peace.

Ev - er - last - ing Fa - ther, The Prince of Peace.

Ev - er - last - ing Fa - ther, The Prince of Peace.

Ev - er - last - ing Fa - ther, The Prince of Peace.

f

90

No. 13.

PASTORAL SYMPHONY.

Larghetto. $\text{♩} = 132.$

p

tr

poco cres.

tr

dim.

A

p

cres.

First system of the musical score. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment. The instruction *più cres.* is written above the first measure of the left hand.

Second system of the musical score. The right hand continues with eighth-note chords. The left hand has a measure rest followed by eighth-note accompaniment. The instruction *dim.* is written above the first measure of the right hand. A measure rest in the left hand is numbered 20.

Third system of the musical score, marked with a section letter 'B' and the dynamic *pp*. The right hand includes trills (*tr*) over some chords. The left hand plays a simple eighth-note accompaniment.

Fourth system of the musical score. The right hand features trills (*tr*) and eighth-note chords. The left hand continues with eighth-note accompaniment.

Fifth system of the musical score. The right hand includes trills (*tr*) and eighth-note chords. The left hand continues with eighth-note accompaniment.

Sixth system of the musical score. The right hand includes trills (*tr*) and eighth-note chords. The left hand continues with eighth-note accompaniment. A measure rest in the left hand is numbered 30.

No. 14. RECITATIVE.—THERE WERE SHEPHERDS ABIDING IN THE FIELD.

SOPRANO.

There were shepherds a - biding in the field, keeping watch o - ver their flocks by night.

p

RECITATIVE.—AND LO, THE ANGEL OF THE LORD CAME UPON THEM.

Andante. SOPRANO.

Andante. ♩ = 56.

And lo, the an - gel of the

Lord came up - on them, and the glo - ry of the

Lord shone round a - bout them, and they were sore a - fraid.

p

No. 15.

RECITATIVE.—AND THE ANGEL SAID UNTO THEM.

SOPRANO.

And the an-gel said un-to them, Fear not; for, be-hold, I bring you good

ti-dings of great joy, which shall be to all peo-ple. For un-to you is born this

day, in the ci - ty of Da-vid, a Sa-viour, which is Christ the Lord.

No. 16.

RECITATIVE.—AND SUDDENLY THERE WAS WITH THE ANGEL.

Allegro. ♩ - 72.

And sud-den-ly there was with the an-gel a mul-ti-tude

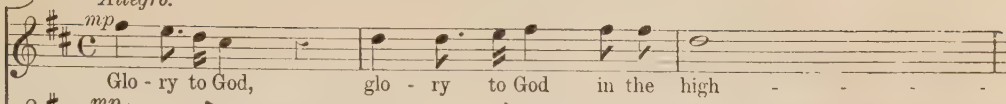
of the heav-nly host, prais-ing God, and say-ing,

No. 17.

CHORUS.—GLORY TO GOD.

Allegro.

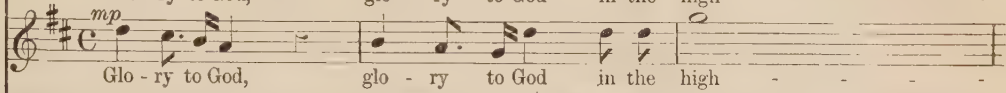
SOPRANO.



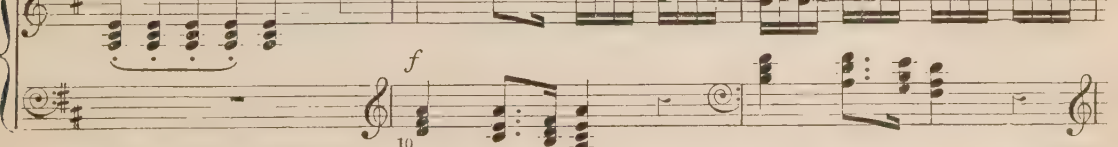
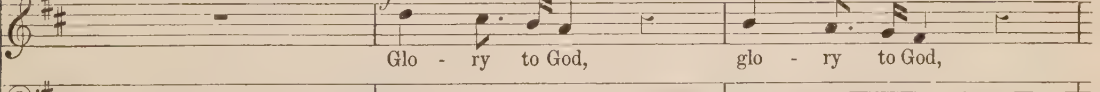
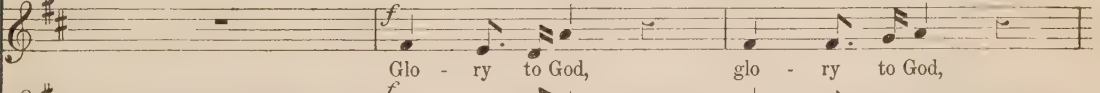
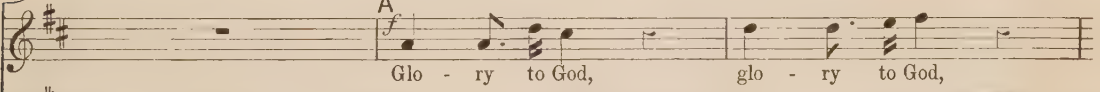
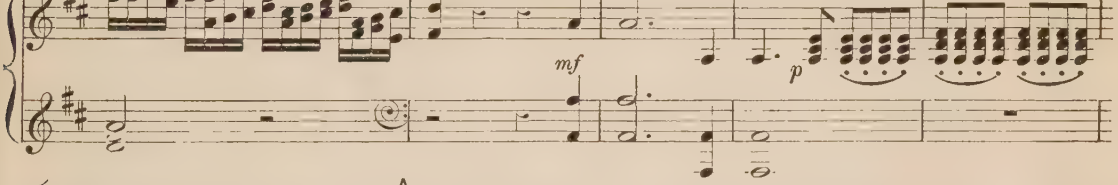
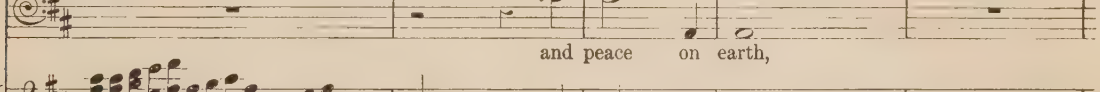
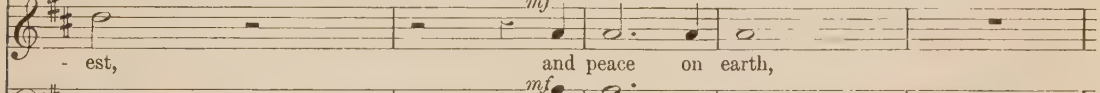
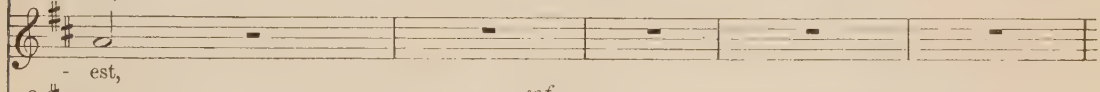
ALTO.



TENOR.



BASS.

*Allegro.* ♩ = 80.

[illegible]

to - - wards men. *C ff* Glo - ry to God,

to - - wards men. *ff* Glo - ry to God,

- will . . to - - wards men. *ff* Glo - ry to God,

to - - wards men. *ff* Glo - ry to God,

C ff

glo - ry to God in the high - - est, *f* and

glo - ry to God in the high - - est, *f* and

glo - ry to God in the high - - est, *f* and

glo - ry to God in the high - - est, *f* and

f

peace on earth,

peace on earth, *f* good-will to - - wards men, to - - wards

peace on earth, *f* good - will . . to - - wards men, to-wards

peace on earth,

p *f*

30

D

f good-will, good-will, good-will, *ff* good-will to - wards men, . . .

men, good-will, good-will, good-will, *ff* good - will towards men, good -

men, good-will, good-will, good-will, *ff* good - will towards men, . .

good-will, good-will, good-will *ff* good - will . . to - wards men, . .

D

good - will . . to - wards men.

- will . . . to - wards men.

. . good - will . . to - wards men.

. . . good - will to - wards men.

mf

p *pp*

tr

tr

40

No. 18.

AIR.—REJOICE GREATLY, O DAUGHTER OF ZION!

Allegro. ♩ = 88.

The piano introduction consists of two systems of grand staff notation. The first system begins with a forte (*f*) dynamic. The second system includes trills (*tr*) and a piano (*p*) dynamic marking.

A SOPRANO.

Re-joyce, re-joyce, re-joyce . . . greatly, re-joyce, . . .

10

The vocal entry is marked with a piano (*p*) dynamic. The piano accompaniment continues with a piano (*p*) dynamic.

. . . O daugh-ter of Zi-on!

The piano accompaniment features a forte (*f*) dynamic marking.

O daughter of Zi-on! re-joyce, . . . re-joyce, . . .

The piano accompaniment begins with a piano (*p*) dynamic marking.

re - joice,

20

f *p*

B
daugh - ter of Zi - on! re - joice . . . great - ly! Shout, . . . O

daughter of Je - ru - sa - lem! Be - hold, thy King com-eth

mf *p*

30

Handel's MS. reads—

be - hold, thy King cometh un - to . . . thee,

un - to thee, be - hold, thy King cometh un - to thee, cometh

mf *p*

un - to thee!

f

40

p *f* *p* *tr*

He is the right - - eous

Sa - viour, and He shall speak peace un-to the hea -

poco cres. *p*

- then, He shall speak peace, He shall speak peace, peace, He shall speak

50

peace un-to the hea - - then, He is . . the right - - eous

D

Sa - viour, and He shall speak, He shall speak peace, peace,

60

He shall speak peace . . un - to the hea - - then.

pp *f a tempo.*

E

Re-joyce, re-joyce, re-joyce . . . greatly,

p *f*

re-joyce

p

70

great - ly,

mf

O daugh - ter of Zi - on ! Shout, O daugh-ter of Je -

p

- ru - sa-lem ! Be - hold, thy King com - eth un - to

cres. *p*

80

thee ! re - joice, re - joice

p

and shout, shout, shout,

p

shout, re-joice . . . great-ly,

f

90

G

re-joice . . . greatly, O daughter of Zi - on! Shout, . .

p

O daugh-ter of Je - ru - sa-lem! Be-hold, thy King cometh un - to

ad lib.

thee! be - hold thy King com-eth un - to thee!

colla voce.

f

100

tr *tr* *tr*

p *f*

No. 19. RECITATIVE.—THEN SHALL THE EYES OF THE BLIND BE OPENED.

ALTO.

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

p *f*

No. 20. AIR.—HE SHALL FEED HIS FLOCK LIKE A SHEPHERD.

Larghetto, e piano. ♩ = 112.

He shall feed His flock like a shepherd, and He shall gather the lambs with His arm, with His arm,

p *cres.*

A

He shall feed His flock like a shep - - - herd, and

p

10

He . . shall ga - ther the lambs with His arm, with . . . His arm,

cres.

B

and car - ry . . them . . in His bo - som, and

p

gen - tly lead those . . that are . . with young, and gen - tly lead those, . . and

20

gen - - tly lead . . those that are . . with young.

mf

SOPRANO.

C

Come un - to . . Him, . . all ye that la - bour, come

p

un - to . . Him, ye that are . . hea - vy la - den, and He will give you rest,

30

come un - to . . Him, . . all ye that la - bour, come

mf *p*

un - to . . Him, ye that are hea - vy la - den, and He will give you rest.

cres.

D

Take His yoke up - on you, and learn . . of Him, for

mf *p*

He . . is . . meek . . and low - ly of heart, . . and ye . . shall find rest, . . and

40

ye shall find rest un - to . . your souls,

mf

take His yoke up-on you, and learn . . of Him, for He . . is . . meek . . and

p

low - ly of heart, and ye shall find rest, and ye shall find rest un - to . . your souls.

f

50

dim.

No. 21. CHORUS.—HIS YOKE IS EASY, AND HIS BURTHEN IS LIGHT.

Allegro. SOPRANO. *p* His yoke . . is ea - - - sy, His burthen is

Allegro. 69. *p*

light, His bur-then, His bur - then is light,

ALTO. *p* His

TENOR. *p* His yoke . . is ea - - -

BASS. *p*

yoke . . is ea - - - sy, His burthen is light,

- - sy, His burthen is light, His burthen is light, His

p His yoke . . is ea - - -

A *mf* *dim.* *p*

His burthen is light, His burthen, His bur - then is light,

f His bur - then is light, *dim.* *p*

burthen, His burthen, His bur - then is light, is light, His

sy, His burthen, His bur - then is light, His burthen, His

A *f* *p* *pp*

His burthen, His bur - then is light, His yoke . . is ea

f His bur - then is light, *p* His burthen is

bur - then is light, is light, His burthen is

bur - then is light, His yoke is ea sy,

f *p*

sy, His bur - then is light, His

light, His bur - then, His bur - then is light, His

p His yoke . . is ea

f His bur - then is light,

f *p* *pp*

20

[illegible]

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D

then is light, His yoke is ea

then is light, His yoke is ea - sy, His yoke is

then is light, His yoke is ea - sy, is ea

then is light, His yoke is ea - sy, is ea

40

sy, and His bur - then is light, His yoke is ea - sy, His bur - then is

ea - sy, His bur - then is light, His yoke is ea - sy, His bur - then is

sy, His bur - then is light, His yoke is ea - sy, His bur - then is

sy, His bur - then is light, His yoke is ea - sy, His bur - then is

light, His yoke is ea - sy, and His bur - then is light.

light, His yoke is ea - sy, and His bur - then is light.

light, His yoke is ea - sy, and His bur - then is light.

light, His yoke is ea - sy, and His bur - then is light.

50

PART II.

No. 22.

CHORUS.—BEHOLD THE LAMB OF GOD.

Largo. ♩ = 80. *f* *tr* *tr* *tr* *tr*

SOPRANO. *p* Be - hold the Lamb of God, behold the Lamb of

ALTO. *p* Behold the Lamb of God, be - hold the Lamb of God, the Lamb of God

TENOR. *p* Be - hold the Lamb of God, the Lamb of

BASS. *p* Be - hold the Lamb of God, be -

p

cres. God that ta - keth, that ta - keth a-way the sin of the world,

cres. that ta - keth a-way the sin . . . of the world, be -

cres. God that ta - keth a-way the sin of the world, be -

cres. - hold the Lamb of God that ta - keth a-way the sin of the world,

cres. *f*

A

behold the Lamb of God, the Lamb of God, be - hold the Lamb of God that
 - hold the Lamb of God, the Lamb of God, behold the Lamb of God, the Lamb of God that
 - hold the Lamb of God, be - hold the Lamb of God, be - hold the Lamb of God that
 behold the Lamb of God that

10

ta - keth a-way the sin of the world, of . . . the world, be -
 ta - keth a-way the sin of the world, the sin of the world, be -
 ta - keth a-way the sin of the world, the sin of the world, be -
 ta - keth a-way the sin of the world, the sin of the world, be -

B

- hold the Lamb of God, be - hold the Lamb of God that ta - keth a-way the sin of the world, . . .
 - hold the Lamb of God, the Lamb of God that ta - keth a - way . . . the sin, . . . the
 - hold the Lamb of God, the Lamb of God that ta - keth a - way . . . the
 - hold the Lamb of God, the Lamb of God that ta - keth a - way the

B

[illegible]

of the world, the sin of the world, that ta - keth a -
 sin, the sin of the world, the sin of the world, the sin of the world, that ta - keth a -
 way . . the sin of the world, the sin of the world, the sin of the world, that ta - keth a -
 way the sin of the world, the sin of the world, that ta - keth a -

Way the sin of the world.

Way the sin of the world.

Way the sin of the world.

Way the sin of the world.

Ped. 30 *

No. 23.

AIR.—HE WAS DESPISED.

Largo. $\text{♩} = 72.$

f *p* *f* *p*

ALTO.

He

f *p* *f*

A

was des-pi-sed, des - pi-sed and re-ject-ed, re -

p

10

ject - ed of men, a man of sor - rows, a man of

pp

sor - - rows, and ac-quaint - ed with grief, . . . a man of sorrows, and acquainted with

pp

20

B

grief. He

p *f*

was despised, rejected, He was des - pi-sed and re-ject-ed of

pp *p* *pp* *p* *fp*

men, a man of sorrows, and ac-quaint-ed with grief, . . . a man of sorrows, and ac -

30

C

- quaint-ed with grief, He was des-pi-sed, re-ject-ed, a man of . .

pp *fp*

sorrows, and acquainted with grief, and acquainted with grief, . . . a man of

p

40

D

sor-rows, and ac-quaint-ed with grief.

f

FINE.

FINE.

E

He gave His back to the smi- ters,

Un poco piano.

50

He gave His back to the smi- ters, and His cheeks to

them that pluck-ed off the hair, and His cheeks to

them that pluck-ed off the hair, and his cheeks to them that pluck-ed off the

F
hair : He hid not His face from shame and

spit-ting, He hid not His face from shame,

from shame, . . . He hid not His

face from shame, . . . from shame and spit-ting.

D.C. *p*

Largo e staccato. ♩ = 72.

The piano introduction consists of two systems of grand staves. The first system features a treble staff with a melodic line of eighth and sixteenth notes and a bass staff with a rhythmic accompaniment of eighth notes. The second system continues this texture, with the treble staff playing a more active melodic line and the bass staff providing a steady accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

SOPRANO.

ALTO.

TENOR.

BASS.

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

Sure-ly, sure - ly He hath

The piano accompaniment for the vocal entries consists of two systems of grand staves. The first system features a treble staff with a melodic line of eighth and sixteenth notes and a bass staff with a rhythmic accompaniment of eighth notes. The second system continues this texture, with the treble staff playing a more active melodic line and the bass staff providing a steady accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

borne our griefs, and car - ried our sor - rows,

borne our griefs, and car - ried our sor - rows,

borne our griefs, and car - ried our sor - rows,

borne our griefs, and car - ried our sor - rows,

The piano accompaniment for the final chorus line consists of two systems of grand staves. The first system features a treble staff with a melodic line of eighth and sixteenth notes and a bass staff with a rhythmic accompaniment of eighth notes. The second system continues this texture, with the treble staff playing a more active melodic line and the bass staff providing a steady accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

sure - ly, sure - ly He hath borne our griefs, and

sure - ly, sure - ly He hath borne our griefs, and

sure - ly, sure - ly He hath borne our griefs, and

sure - ly, sure - ly He hath borne our griefs, and

10

car - - ried our sor - rows.

car - - ried our sor - rows. *mf* He . . .

car - - ried our sor - rows.

car - - ried our sor - rows.

A *mf*

He was wound - ed for our trans - gres - sions, He was

was wound - ed for our trans - gres - sions, He was

mf

He was wound - ed for our trans - gres - sions, He was

mf

A He was wound - ed for our trans - gres - sions, He was

bruise - ed, He was bruise - ed for our in -

bruise - ed, He was bruise - ed for our in -

bruise - ed, He . . . was bruise - ed for our in -

bruise - ed, He was bruise - ed for our in -

f

i - qui - ties, the chas - tise - ment, the chas -

i - qui - ties, the chas - tise - ment,

i - qui - ties, the chas - tise - ment, the chas -

i - qui - ties, the chas - tise - ment,

f

- tise - ment of . . . our peace . .
 the chas - tise - ment of our peace
 - tise - - - ment of our peace . . .
 the chas - tise - ment of our peace

was up - - on Him.
 was up - - on Him.
 . . . was up - - on Him.
 was up - - on Him.

No. 25.

CHORUS.—AND WITH HIS STRIPES WE ARE HEALED.

Alla breve. Moderato.

SOPRANO. *mf* And with His stripes we are heal - ed, and with His

ALTO. *mf* And with His stripes

TENOR.

BASS.

Alla breve. Moderato. ♩ = 80.

mf L.H.

stripes we are heal - ed, we are heal - ed,

we are heal - ed, and with His stripes we are

mf And with His stripes we are

A

10

and with His stripes we are heal - ed, we are heal - ed,

heal ed,

heal ed, and with His stripes we are

mf And with His stripes we are

A

20

B *f* and with His stripes we are heal - ed,

and with His stripes we are heal - ed,

heal - ed, we are heal ed,

heal ed, and with His stripes we are heal -

B *f*

ed,

and with His stripes we are heal

f and with His stripes we are heal

and with His stripes we are heal ed,

30

C and with His stripes we are heal

ed,

and with His stripes we are heal

C

40

ed,
and with His stripes we are heal -
ed, are heal -
ed, and with His stripes we are heal -
50
D
and with His stripes we are heal -
ed,
ed, and with His stripes we are heal -
ed, and with His stripes
D
ed, and with His stripes we are heal -
and with His stripes we are heal - ed,
ed, and with His stripes we are heal -
we are heal - ed, and
E

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Allegro moderato.

ALTO.

TENOR.

BASS.

Allegro moderato. ♩ = 92.

[illegible]

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ed ev-ry one to his own way,
we have turn - ed
all we like sheep
ed ev-ry one to his own way, ev-ry one to his own way, all we like sheep
ev-ry one to his own way, all we like sheep
all we like sheep
have gone a - stray ;
have gone a - stray ;
have gone a - stray ;
have gone a - stray ;

20

97

B

we have turn - ed, we have turn -

we have turn ed ev - ry one to

B

ed ev - ry one to his own way, to

we have turn - ed, we have turn - ed ev - ry one to

his own way, we have turn - ed ev - ry one to

we have turn - ed ev - ry one to

his own way, we have turn - ed ev'ry one to his own way,
 his own way, we have turn - ed ev'ry one to his own way,
 his own way, we have turn - ed ev'ry
 his own way, we have turn - ed ev'ry

30

all we like sheep have
all we like sheep have gone a - stray, . .
one to his own way, all we like sheep
one to his own way, all we like sheep

gone a - stray, . . have gone a - stray ;
have gone a - stray ;
have gone a - stray ;
have gone a - stray ;

D
we have turn - ed ev - ry
we have turn ed,
D
we have

we have turn - ed, we have
 one to his own way, we have turn - ed
 we have turn-ed, we have turn - ed
 turn ed, we have turn-ed, we have
 turn-ed ev - ry one to his own way,
 ev - ry one to his own way, we have turn-ed ev - ry
 ev - ry one to his own way, we have turn-ed ev - ry one to his own
 turn-ed ev - ry one to his own way, we have turn-ed ev - ry
 we have turn-ed ev - ry one to his own way, . . . to his own way, all
 one to his own way, ev - ry one to his own way, all
 way, we have turn-ed ev - ry one to his own way, all
 one, ev - ry one to his own way, ev - ry one to his own way, all

59

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8323

we like sheep, all we like sheep have gone a - stray ;

have gone a - stray ; we have turn - ed, have gone a - stray ; we have turn - ed, we have

we have turn - ed we have turn - ed, we have turn - ed we have turn - ed turn - ed

101

ev-'ry one to his own way, we have
 ev-'ry one to his own way, we have turn - ed, we have
 ev-'ry one to his own way, F
 ev-'ry one to his own way, we have turn - ed, we have turn - ed,
 turn - ed, we have turn
 turn - ed, we have turn - ed, we have turn
 we have turn - ed ev-'ry
 we have turn ed ev-'ry
 ed, we have turn-ed ev-'ry one to
 ed, we have turn-ed ev-'ry one to
 one to his own way, we have turn-ed ev-'ry one to
 one to his own way, we have turn-ed ev-'ry one to

70

G

Adagio.

mf

his own way, we have turn-ed ev-ry one to his own way,

and the

his own way, we have turn-ed ev-ry one to his own way,

his own way, we have turn-ed ev-ry one to his own way,

his own way, we have turn-ed ev-ry one to his own way, and the Lord hath

G Adagio. ♩ = 60.

mf

Lord hath laid on Him, and the Lord hath laid on Him, hath laid on

mf and the Lord hath laid on Him, on Him,

and the Lord hath laid on Him, on Him,

laid on Him,

the Lord hath laid on

Him, on Him the in-i-qui-ty of us all.

hath laid on Him the in-i-qui-ty of us all.

hath laid on Him the in-i-qui-ty of us all.

Him the in-i-qui-ty of us all.

No. 27. RECITATIVE.—ALL THEY THAT SEE HIM, LAUGH HIM TO SCORN.

Larghetto. ♩ = 80.

f

TENOR.

All they that

dim. *p*

see Him, laugh Him to scorn; they

f

shoot out their lips, and shake their

f

heads, say - ing :

f

10

No. 28. CHORUS.—HE TRUSTED IN GOD THAT HE WOULD DELIVER HIM.

Allegro.

SOPRANO.

ALTO.

TENOR.

BASS.

He trust - ed in God that He . . would de - liv - er Him, let Him de -

Allegro. ♩ = 80.*f*

He trust - ed in God that He . . would de - liv - er Him,

- liv - er Him, if He de - light in Him, if He de - light in Him, let Him de - liv - er Him, if

He trust - ed in

let Him de - liv - er Him, if He de - light in Him, if He de -

He de - light in Him, if He de - light in Him, if He de - light in . .

God that He . . . would de - liv - er Him, let Him de - liv - er Him, if He de -
 light in Him, let Him de - liv - er Him, if He de - light in Him, if He de -
 Him,

He trust - ed in God that He . . . would de - liv - er Him,
 light in Him, if He de - light
 light in Him, if He de - light
 He trust - ed in God, in . . . God, in God He trust - ed, let Him de - liv - er

let Him de - liv - er Him, if He de - light in Him,
 in Him,
 in . . . Him, let Him de - liv - er Him,
 Him, if He de - light in Him, if He de - light in Him, let Him de -

mf let Him de - liv - er Him, if He de - light in Him, **B**

mf let Him de - liv - er Him, if He de - light in Him,

if He de - light in Him, if He de -

liv - er Him, *f* He trust - ed in

20

f He trust - ed in God that He would de - liv - er Him, let Him de -

light in Him, let Him de - liv - er Him, if He de -

God, He trust - ed in God, let Him de - liv - er Him, if He de -

let Him de - liv - er Him, He

liv - er Him, if He de - light in Him, if He de - light

light in Him, if He de - light in Him, He trust - ed in God, He

light in Him, if He de - light in Him,

trust - ed in God that He . . . would de - liv - er Him, let Him de - liv - er Him,
in . . . Him, let Him de - liv - er Him, if He de - light in
trust - ed in God, let Him de - liv - er Him. if He de - light in
if He de - light in Him, let Him de - liv - er Him,
Him, if He de - light in Him, let Him de - liv - er Him,
Him, if He de - light in Him, let Him de - liv - er Him,
let Him de - liv - er Him, let Him de -
if He de - light in Him, if He de -
let Him de - liv - er Him, if He de - light in . .
He trust - ed in God that He . . . would de - liv - er
liv - er Him,

light in Him, let Him de - liv - er Him, if He de-light in Him, let

Him, let Him de - liv - er Him, if He de -

Him, let Him de - liv - er Him, if He de-light in Him, let

let Him de - liv - er Him,

40

Him de - liv - er Him,
- light in Him, He trust - ed in God, let Him de - liv - er Him, if He de -
Him de - liv - er Him, He trust - ed in God, let Him de - liv - er Him, if He de - light .
He trust - ed in God, that He . . . would de - liv - er Him, . . .

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let Him de - liv - er Him,

light in Him, let Him de - liv - er Him,

in Him, let Him de -

let Him de - liv - er Him, . . . if He de-light in Him,

let Him de - liv - er Him, let Him de - liv - er Him,
if He de - light in
liv - er Him, if He de - light in
mf let Him de - liv - er Him, if He de - light in
He trust - ed in God that He would de - liv - er Him, let Him de
Him, He trust - ed in God, let Him de - liv - er Him, if He de - light
Him, if He de - light,
Him, if He de - light in Him, if He de -
liv - er Him, if He de - light in Him,
in Him, let Him de - liv - er Him, let Him de - liv - er Him, if He de
if He de - light in Him, let Him de - liv - er Him,
light in Him, let Him de - liv - er Him,

if He de - light . . in Him, if He de - light

light

if He de - light in Him, if He de - light

He trust - ed in God, that He . . would de -

Adagio.

in Him, let Him . . de - liv - er Him, if He de - light in Him.

in Him, let Him de - liv - er Him, if He de - light in Him.

ff

in Him, let Him, let Him de - liv - er Him, if He de - light in Him.

ff

- liv - er Him, . . let Him, let Him de - liv - er Him, if He de - light in Him.

Adagio.

ff

No. 29. RECITATIVE.—THY REBUKE HATH BROKEN HIS HEART.

Largo. TENOR.

Thy re-buke hath bro-ken His heart; He is full of

heav-i-ness, he is full of heav-i-ness; Thy re-buke hath bro-ken His heart;

He look-ed for some to have pi-ty on Him, but there was no man, neither found He

a-ny to com-fort him; He look-ed for some to have pi-ty on Him,

but there was no man, nei-ther found He a-ny to com-fort Him.

10

Segue No. 30.

No. 30.

AIR.—BEHOLD, AND SEE IF THERE BE ANY SORROW.

TENOR.

Largo.

Be - hold, and see. be - hold, and see if there be a - ny sor - row

Largo. ♩ = 66.

p

like un - to His sor - row. Be -

poco cres. *p*

A

- hold, and see if there be a - ny sor - row like un - to His sor - row, be -

- hold, and see if there be a - ny sor - row like un - to His

dim.

10

SOR - row.

pp *poco cres.* *pp*

No. 81. RECITATIVE.—HE WAS CUT OFF OUT OF THE LAND OF THE LIVING.

TENOR.

He was cut off out of the land of the liv - ing :

for the trans-gres - sion of Thy peo - ple was He strick - en.

Segue No. 32.

No. 32. AIR.—BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL.

Andante larghetto. ♩ = 108.

mf

TENOR.

But Thou didst not leave His

soul in . . . hell, but Thou didst not leave His

soul in . . hell, nor didst . . Thou suf - fer, nor didst Thou suf - fer Thy

10

Ho - ly . . One to see cor - rup - tion.

B

tr *tr*

f

But Thou didst not leave His

tr

p

soul in hell, Thou didst not leave, Thou didst not leave His

20

soul in hell, nor didst Thou suf - fer Thy

Ho - ly One to see cor-ruption, nor didst Thou suf-fer, nor

cres. *p*

didst . . Thou suf-fer Thy Ho - ly . . One to see cor-ruption,

cres.

30

nor didst Thou suf-fer, nor didst Thou suf-fer Thy Ho - ly One, Thy

tr. *tr.* *tr.* *tr.* *p*

Ho - ly . . One to see cor-ruption.

tr. *tr.* *f*

40

No. 33.

CHORUS.—LIFT UP YOUR HEADS, O YE GATES.

A tempo ordinario. ♩ = 76.

1st SOPRANO.

mf

Lift up your heads, O ye . . gates, and be ye lift up, ye ev-er-last-ing doors, and the

2nd SOPRANO.

mf

Lift up your heads, O ye . . gates, and be ye lift up, ye ev-er-last-ing doors, and the

ALTO.

mf

Lift up your heads, O ye . . gates, and be ye lift up, ye ev-er-last-ing doors, and the

mf

King of Glo-ry shall come in. . .

King of Glory shall come in.

King of Glory shall come in. . .

TENOR.

BASS.

Who is ^{this} the King of Glory?this
theWho is ^{this} the King of Glory?this
the

10

* Handel's MS. has "this King," not "the King."

mf
The

mf
The

mf
The

King of Glo - ry ? who is ^{this} the King of Glo - ry ? who is ^{this} the King of Glo - ry ?

King of Glo - ry ? who is ^{this} the King of Glo - ry ? who is ^{this} the King of Glo - ry ?

Lord strong and might-y, the Lord strong and might-y, the Lord might - y in bat-tle.

Lord strong and might-y, the Lord strong and might-y, the Lord might - y in bat-tle.

Lord strong and might-y, the Lord strong and might-y, the Lord might - y in bat-tle.

B

mf Lift up your heads, O ye gates, and be ye lift up, ye ev - er-lasting doors, and the

mf Lift up your heads, O ye gates, and be ye lift up, ye ev - er-lasting doors, and the

mf Lift up your heads, O ye gates, and be ye lift up, ye ev - er-lasting doors, and the

B

mf

20

King of Glo - ry shall come in, . . . and the King of Glo - ry shall come

King of Glo - ry shall come in, and the King of Glo - ry shall come

King of Glo - ry shall come in, . . . and the King of Glo - ry shall come

Who is ^{this} the King of Glo-ry? who is ^{this} the King of Glo-ry? who

Who is ^{this} the King of Glo-ry? who is ^{this} the King of Glo-ry? who

in. Who is ^{this} the King of Glo-ry? who is ^{this} the King of Glo-ry? who

in. . .

in. . .

is ^{this} the King of Glo-ry? The Lord of Hosts,

is ^{this} the King of Glo-ry? The Lord of Hosts,

is ^{this} the King of Glo-ry? The Lord of Hosts, the Lord of Hosts,

The Lord of Hosts, the Lord of Hosts,

The Lord of Hosts, the Lord of Hosts,

The Lord of Hosts, the Lord of Hosts,

ALTO. He is the King of Glory, He is the King of Glory, He is the King of

TENOR. He is the King of Glory, He is the King of Glory, He is the King of Glory, He

BASS. He is the King of Glory, He is the King of Glory, He is the King of Glory, He

He is the King of Glory, He is the King of Glory, He is the King of Glory,

Glo-ry, He is the King of Glo-ry, He is the King of Glo-ry, He is

is the King of Glo-ry, He is the King of Glo-ry, the Lord of Hosts, He

is the King of Glo-ry, He is the King of Glo-ry, the Lord of Hosts, He is the

the Lord of Hosts, He

the King . . of Glo-ry, the Lord of Hosts, He is the King of Glo

is the King of Glo-ry, the Lord of Hosts, He is . . the King of

King of Glo-ry, the Lord of Hosts, He is the King of

is the King of Glo-ry,

43

Glo ry, of Glo ry, the Lord of Hosts. He is the King.

Glo ry, the Lord of Hosts, He

the Lord of Hosts, He

the Lord of Hosts, He is the King of Glo

of Glo ry, of Glo

is the King of Glo ry, of Glo ry, of Glo

is the King of Glo ry, of Glo

ry, He is the King of Glo-ry, He is the King of Glo-ry, the Lord of Hosts.

ry, He is the King of Glo-ry, He is the King of Glo-ry, the Lord of

ry, He is the King of Glo-ry, He is the King of Glo-ry, the Lord of

ry, He is the King of Glo-ry, He is the King of Glo-ry, the Lord of

the Lord of Hosts, the Lord of Hosts, the Lord of Hosts, He
Hosts, the Lord of Hosts, the Lord of Hosts, the Lord of
Hosts, the Lord of Hosts, the Lord of Hosts, the Lord of
Hosts, the Lord of Hosts, the Lord of Hosts, the Lord of

is the King of Glo ry, He
Hosts. He is the King of Glo ry, of Glo ry, He
Hosts. He is the King of Glo ry, of Glo ry, He
Hosts. He is the King of Glo ry, He

is the King of Glo-ry, He is the King of Glo-ry, *F* *cres.* the Lord of
is the King of Glo-ry, He is the King of Glo-ry, *cres.* the Lord of Hosts,
is the King of Glo-ry, He is the King of Glo-ry, *cres.* the Lord of
is the King of Glo-ry, He is the King of Glo-ry, *cres.* the Lord of
F *cres.*

123

f

Hosts, the Lord of Hosts, the Lord of Hosts, He is the King.

the Lord of Hosts, the Lord of Hosts, He is the King, . . the King of

Hosts, the Lord of Hosts, the Lord of Hosts, He is the King of Glo - ry, the

Hosts, the Lord of Hosts, the Lord of Hosts, He is the King of

f

of Glo - ry, the King of Glo - ry, He

Glo - ry, the King of Glo - ry, He

King of Glo - ry, the King of Glo - ry, He

Glo - ry, the King of Glo - ry, He

70

is the King of Glo-ry, He is the King of Glo-ry, of Glo-ry.

is the King of Glo-ry, He is the King of Glo-ry, of Glo-ry.

is the King of Glo-ry, He is the King of Glo-ry, of Glo-ry.

is the King of Glo-ry, He is the King of Glo-ry, of Glo-ry.

Nos. 34 to 36 omitted. See Appendix, p. 187.

CHORUS.—THE LORD GAVE THE WORD

Andante Allegro.

SOPRANO. *f* Great was the com - pa - ny of the

ALTO. *f* Great was the com - pa - ny of the

TENOR. *f* The Lord gave the word ; great was the com - pa - ny of the

BASS. *f* The Lord gave the word ; great was the com - pa - ny of the

Andante Allegro. ♩ - 80.

f

preach - ers, great was the com

preach - ers, great was the com - pa - ny, the com - pa - ny, the com

preach - ers, great was the com - pa - ny, the com - pa - ny, the

preach - ers, great was the com - pa - ny, the com

pa - ny of the preach - ers, great was the com - pa - ny of the

pa - ny, the com - pa - ny of the preach - ers, great was the com - pa - ny of the

com pa - ny of the preach - ers, great was the com - pa - ny of the

pa - ny of the preach - ers, great was the com - pa - ny of the

A

preach-ers. The Lord gave the word; great was the com - pa - ny, the

10 *Ped.*

pa - ny, the com - pa - ny, the com - pa - ny of the com - pa - ny of the com - pa - ny of the

B

pa - ny of the preach - ers, great was the com - pa - ny of the preachers, preach - ers, of the preach - ers, great was the com - pa - ny of the preachers, pa - ny of the preach - ers, great was the com - pa - ny, the com

B

great was the com- pa- ny of the preachers, of the preachers, great was the com -
pa-ny, the com - pa-ny, the com - pa-ny, the
great was the com- pa-ny of the preachers, the com - pa-ny, the
pa-ny, the com - pa-ny, the com -
pa-ny of the preach - ers, of the preach -
com - pa-ny, the com - pa-ny, the com- pa-ny of the preach - ers, of the preach -
com - pa-ny, the com - pa-ny of the preach - ers, of the preach -
pa-ny, the com - pa-ny of the preach - ers, of the preach -
20
ers.
ers.
ers.
ers.

Handel's Messiah.—Novello's Edition

No. 38.

AIR.—HOW BEAUTIFUL ARE THE FEET.

Larghetto. $\text{♩} = 104.$

p

SOPRANO.

How beau-ti-ful are the feet of them that

pp

preach the gos - pel of peace, how beau - ti - ful are the feet, how

beau - ti - ful are the feet of them that preach the gos - pel of peace,

f

how beau - ti - ful are the feet . . of them that

p

preach the gos-pel of peace, and bring glad ti - - - dings, and

bring glad ti - - - dings, glad ti - dings of good things, and

B
bring glad ti - - dings, glad ti-dings of good things, and bring . . . glad ti-dings, glad

ti - dings of good things, glad ti - dings of . . . good things!

20

No. 39. CHORUS.—THEIR SOUND IS GONE OUT INTO ALL LANDS.

A tempo ordinario.

SOPRANO. Their sound is gone out in - to all lands, their sound is gone

ALTO. Their sound is gone out in - to all lands,

TENOR. Their sound is gone out, their

BASS. Their sound is gone out, . . .

A tempo ordinario. ♩ = 88.

f

out in - to all lands, in - to all lands, their sound is gone

in - to all lands, . . . in - to all lands, their sound is gone

sound is gone out in - to all lands, their sound is gone out

. . . their sound is gone out in - to all lands, their sound is gone out

out in - to all lands, their sound is gone out . . . in - to all
 out, is gone out, their sound is gone out, is gone out in - to all
 in - to all lands, in - to all lands, in - to all
 in - to all lands, . . . their sound is gone out . . . in - to all

10

lands, and their
 lands,
 lands, and their words un-to the ends of the world, . . .
 lands,

A

words un - to the ends of the world, . . . un - to the
 un - to the ends of the world, un - to the
 and their words un - to the ends of the

A

ends of the world, un-to the

and their words un-to the ends of the world, un-

ends of the world, un-to the ends of the

world, and their words, and their words un-to the

20

B

ends of the world, their sound is gone out, is gone out in-to all

to the ends of the world, their sound is gone out, is gone out in-to all

world, . . of the world, their sound is gone out in-to all

ends . . of the world, their sound is gone out in-to all

tr **B**

lands, and their words un-to the ends of the world,

lands, and their words un-to the ends of the world,

lands, and their words, and their words un-to the ends of the world, of the

lands, and their words un-to the ends of the

Handel's Messiah.—Novello's Edition.

No. 40. AIR.—WHY DO THE NATIONS SO FURIOUSLY RAGE TOGETHER.

Allegro. $\text{♩} = 112.$

f

10

BASS. A

Why do the

p

na - tions so fu - rious-ly rage to - ge - ther? why

do the peo - ple im - ag - ine a vain thing? why

do the na - tions rage

so fu - rious - ly to -

- ge - ther? why do the peo - ple im -

ag - ine a . . vain

thing? . . . im - ag - ine a vain

B
thing? why do the

na - tions so fu - rious - ly rage to - ge - ther, and

why do the peo - ple, and why do the

peo - ple im - ag - ine a . . . vain thing? why

do the na - tions rage

so fu-rious-ly to -

- ge - ther, so fu-rious-ly to - ge - ther? and why do the

peo - ple im - ag - ine a vain thing? im -

ag - ine a vain thing? and

f *p*

50 60 *cres.*

why do the peo-ple im - ag - ine a vain

D
thing?

f

70

The

p

E
kings of the earth rise up, and the ru - lers take coun - sel to -

- ge - ther, take coun -

3 3 3 3

60

3 3 3 3

sel, take coun - sel to -

- ge - ther against the Lord, and a - gainst . . . His a -

3 3 3 3

- noint

3 3 3 3

- ed, a - gainst the Lord, and His a -

90

- noint ed.

No. 41.

CHORUS.—LET US BREAK THEIR BONDS ASUNDER.

Allegro e staccato.

SOPRANO. *f* Let us break their bonds a - sun-der, let us break,

ALTO. *f* Let us break their

TENOR. *f* Let us break their bonds a - sun-der, let us, let us break their bonds a -

BASS. *f* Let us break their bonds a -

Allegro e staccato. $\text{♩} = 76$.

f

let us break their bonds a - sun - der,

bonds a - sun-der, let us break, let us break their bonds . . a - sun-der,

- sun-der, let us, let us break, let us break their bonds a - sun - der,

- sun-der, let us, let us break their bonds, let us break their bonds a - sun-der, let . . us,

let us break their bonds a - sun - der,

let us break their bonds a - sun - der,

let us break their bonds a - sun - der, and cast a - way

let us break their bonds a - sun - der,

10

and cast a - way

and cast a - way their yokes from

their yokes from us, and cast a - way their yokes from

way . . . their yokes from us, and cast a -

us, and cast a - way their yokes from us, and cast a - way, and cast a -

us, and cast a - way their yokes from us, and cast a - way, and cast a -

and cast a - way,

[illegible]

- way their yokes from us, and cast a - way their yokes from us,
 - way their yokes from us, and cast a - way their yokes from us,
 - way their yokes from us, and cast a - way their yokes from us,
 yokes, their yokes from us, and cast a - way their yokes from us,

let us break their bonds a - sun - der, and cast a -
 let us break their bonds, and cast
 let us break their bonds a - sun - der, and cast, and cast a -
 let us break their bonds, and cast a - way their yokes from

R. II.

- way, and cast a -
 a - way their yokes, their yokes from us, and cast a - way, and cast a -
 - way, and cast a - way their yokes from us, and cast a - way, and cast a -
 us, and cast a - way their yokes from us, and cast a - way, and cast a -

D

- way their yokes from us, let us break their bonds, and cast a -

- way their yokes, let us break their bonds, their bonds a - sun - der, and cast a -

- way their yokes, let us break their bonds a - sun - der, their bonds a - sun - der, and cast a -

- way their yokes from us, let us break their bonds a - sun - der, and cast a -

D

- way, and cast a - way their yokes from us.

- way, and cast a - way their yokes from us.

- way, and cast a - way their yokes from us.

- way, and cast a - way their yokes from us.

- way, and cast a - way their yokes from us.

- way, and cast a - way their yokes from us.

- way, and cast a - way their yokes from us.

No. 42.

RECITATIVE.—HE THAT DWELLETH IN HEAVEN.

TENOR.

Hethat dwelleth in heaven shall laugh them to scorn; the Lord shall have them in de-ri-sion.

p *f*

No. 43.

AIR.—THOU SHALT BREAK THEM.

Andante. ♩ - 84.

f

TENOR. A

Thou shalt break them, Thou shalt

break them with a rod of i-ron;

p *poco cres.*

Thou shalt dash them in pie - ces like a pot - - ter's

p

20

ves - sel, Thou shalt dash them in pie - ces, in

cres.

pie - ces like a pot

p⁴

B

ter's ves - sel.

f

30

Thou shalt break them,

p

Thou shalt break them with a rod

of i - ron ; Thou shalt

dash them in pie - ces like a . . pot - ter's . .

ves - sel, Thou shalt dash them in pie - ces like a

pot - - - - - ter's ves - sel, like a

pot - - ter's ves - sel, Thou shalt dash them in

f

60

pie - ces like a pot ter's

D

ves - sel.

f

70

70

CHORUS.—HALLELUJAH!

Allegro.

SOPRANO. *f* Hal - le-lu-jah,

ALTO. *f* Hal - le-lu-jah,

TENOR. *f* Hal - le-lu-jah,

BASS. *f* Hal - le-lu-jah,

Allegro. ♩ = 72.

f

Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le-lu-jah,

Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le-lu-jah,

Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le-lu-jah,

Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le-lu-jah,

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le-lu-jah!

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le-lu-jah!

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le-lu-jah!

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le-lu-jah!

10

for the Lord God Om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

for the Lord God Om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

for the Lord God Om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

for the Lord God Om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

A

[illegible][illegible]

[illegible]

le - lu - jah ! The king - dom of this world

Hal - le - lu - jah ! The king - dom of this world

- le - - lu - jah ! The king - dom of this world

- lu-jah, Hal-le - lu - jah ! The king - dom of this world

(p) *C*

is be - come the King-dom of our Lord and of His Christ, and of His

is be - come the King-dom of our Lord and of His Christ, and of His

is be - come the King-dom of our Lord and of His Christ, and of His

is be - come the King-dom of our Lord and of His Christ, and of His

f

40

Christ ;

Christ ;

Christ ; and He shall reign for

Christ ; and He shall reign for ev - er and ev - er, for ev - er and

f *D*

f
and
and He shall reign for ev - er and ev - er, for ev - er
ev - er and ev - er, and He shall reign for ev - er and ev - er,
ev - er, and He shall reign, and He shall reign for ev - er, for ev - er, for ev - er, for

He shall reign for ev - er and ev - er. King of
and ev - er, for ev - er and ev - er. King of
and He shall reign for ev - er and ev - er,
ev - er and ev - er, for ev - er, for ev - er and ev - er,
50

Kings, and Lord of
Kings, and Lord of
for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah!
for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah!

Lords, King of

Lords,

for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah !

for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah !

Kings, and Lord of

for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah !

for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah !

for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah !

60

Lords, King of

for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah !

for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah !

for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah !

Kings, and Lord of Lords,
 for ev - er and ev - er, Hal-le - lu - jah, Hal-le - lu - jah! King of
 for ev - er and ev - er, Hal-le - lu - jah, Hal-le - lu - jah! King of
 for ev - er and ev - er, Hal-le - lu - jah, Hal-le - lu - jah! King of
 and Lord of Lords, and He shall reign, and
 Kings, and Lord of Lords, and He shall reign, and He shall
 Kings, and Lord of Lords, and He shall reign, and He shall reign,
 Kings, and Lord of Lords, and He shall reign for ev - er and ev - er,
 He shall reign for ev - er and ev - er, for ev - er and
 reign for ev - er and ev - er, King of Kings, for ev - er and
 and He shall reign for ev - er and ev - er, King of Kings,
 and He shall reign for ev - er and ev - er, King of Kings, for ev - er and

ev - er, Hal - le - lu - jah, Hal - le - lu - jah ! and He shall

ev - er, and Lord of Lords, Hal - le - lu - jah, Hal - le - lu - jah ! and

and Lord of Lords, and He shall

ev - er, and Lord of Lords, Hal - le - lu - jah, Hal - le - lu - jah ! and He shall

reign for ev - er, for ev - er and ev - er, King of

He shall reign for ev - er and ev - er, King of . .

reign for ev - er, for ev - er and ev - er, King of . .

reign for ev - er, for ev - er and ev - er, King of

80

Kings, and Lord of Lords, King of Kings, and Lord of

Kings, and Lord of . . Lords, King of Kings, and Lord of . .

Kings, and Lord of . . Lords, King of Kings, and Lord of . .

Kings, and Lord of Lords, King of Kings, and Lord of

Lords, and He shall reign for ev - er and ev -

Lords, and He shall reign for ev - er and ev -

Lords, and He shall reign for ev - er and ev -

Lords, and He shall reign for ev - er, for ev - er and ev -

er, King of Kings, and Lord of Lords, Hal-le-lu-jah, Hal-le-

er, for ev - er and ev - er, for ev - er and ev - er, Hal-le-lu-jah, Hal-le-

er, for ev - er and ev - er, for ev - er and ev - er, Hal-le-lu-jah, Hal-le-

er, for ev - er and ev - er, for ev - er and ev - er, Hal-le-lu-jah, Hal-le-

90

lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!

lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!

lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!

lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!

PART III.

No. 15.

AIR.—I KNOW THAT MY REDEEMER LIVETH.

Larghetto. ♩ = 72.

mp

tr

tr

10

SOPRANO. A

I

cres.

dim.

know that my Re - deem - er liv - eth,

p

p

20

and that He shall stand . . . at . . the lat - - - ter . .

tr

30

day . . . up - on the earth,

f

B

I know that my Re - deem - er liv - eth, and that

p

40

He shall stand . . . at the lat - ter day up - on the

tr

C

earth, . . . up - on the earth, I know . . . that my Re -

50

- deem - er liv - eth, and He shall stand . . . at the lat - - - ter day

60

up - on the earth, . . . up - on . . the earth;

70

D

And though worms de - stroy this bo - dy,

75

yet in my flesh shall I see God, yet in my

80

E

flesh shall I . . see God. I

90

know that my Re - deem - er liv - eth. And though worms de - stroy this

p

bo - dy, yet in my flesh shall I see God, yet in my

f

100

flesh shall I see God, shall I see God. I know that my Re -

p

110

deem - er liv - eth. For now is Christ ris - en

f *p*

120

from the dead, the first - fruits of them that

pp

sleep, . . . of them that sleep, the first - fruits of

130

them that sleep, for now is Christ

140

ris - en, for now is Christ ris - en from the dead,

150

the first-fruits of them, of them that sleep.

160

160

No. 46.

CHORUS.—SINCE BY MAN CAME DEATH.

Grave.

SOPRANO. *p* Since by man came death, since by man came death,

ALTO. *p* Since by man came death, since by man came death,

TENOR. *p* Since by man came death, since by man came death,

BASS. *p* Since by man came death, since by man came death,

Grave. ♩ = 60.

p

Allegro. f.

by man came al - so the re - sur - rec - tion of the dead, by man came al - so the re - sur -

by man came al - so the re - sur - rec - tion of the dead, by man came al - so the re - sur -

by man came al - so the re - sur - rec - tion of the dead, by man came al - so the re - sur -

by man came al - so the re - sur - rec - tion of the dead, by man came al - so the re - sur -

Allegro. ♩ = 84.

f

rec - tion of the dead, by man came al - so the re - sur - rec - tion of the dead.

rec - tion of the dead, by man came al - so the re - sur - rec - tion of the dead.

rec - tion of the dead, by man came al - so the re - sur - rec - tion of the dead.

rec - tion of the dead, by man came al - so the re - sur - rec - tion of the dead.

B Grave.

p For as in Ad - am all die, for as in Ad - am all die, . . .
p For as in Ad - am all die, for as in Ad - am all die,
p For as in Ad - am all die, for as in Ad - am all die, . . .
p For as in Ad - am all die, for as in Ad - am all die,

B Grave. $\text{♩} = 60.$

p

20

C Allegro.

f e - ven so in Christ shall all be made a - live, e - ven so in
f e - ven so in Christ shall all be made a - live, e - ven so in
f e - ven so in Christ shall all be made a - live, e - ven so in
f e - ven so in Christ shall all be made a - live, e - ven so in

C Allegro. $\text{♩} = 84.$

f

Christ shall all be made a - live, e - ven so in Christ shall all,
 Christ shall all be made a - live, e - ven so in Christ shall all,
 Christ shall all be made a - live, e - ven so in Christ shall all,
 Christ shall all be made a - live, e - ven so in Christ shall all,

so in Christ shall all . . be made a - live, ev'n so in

so in Christ shall all . . be made a - live, ev'n so in

so in Christ shall all be made a - live, ev'n so in

so in Christ shall all . . be made a - live, ev'n so in

30

Christ shall all, shall all be . . made a - live.

Christ shall all, shall all be made a - live.

Christ shall all, shall all be . . made a - live.

Christ shall all, shall all be made a - live.

No. 47.

RECITATIVE.—BEHOLD, I TELL YOU A MYSTERY.

BASS.

Be-hold, I tell you a mys-tery; we shall not all sleep, but we shall all be

chang'd in a moment, in the twinkling of an eye, at the last trumpet.

p

f

No. 48.

AIR.—THE TRUMPET SHALL SOUND.

Pomposo, ma non Allegro. ♩ = 80.

f

Trumpet Solo.

p

10

20

f

Bass. ♩ A

The trum-pet shall sound, . . .

f

30

and the dead shall be raised, and the dead shall be

p

raised . . . in - cor - rup - ti - ble,

f

40

the trum - pet shall sound, . . . and the dead shall be

f *p*

raised, be raised in - cor - rup - ti - ble, e

50

raised in - cor - rup-ti-ble, and we shall be changed, . . .

60

and

we shall be changed.

f

70

Trumpet. The

tr.

trum-pet shall sound, . . . the trum-pet shall sound, . . .

p *f*

80

D

and the dead shall be raised, be

90

raised in - cor - rup-ti-ble, be raised in - cor - rup-ti-ble,

and we shall be changed, be changed,

100

E

and we shall be changed,

f

and we shall be changed, we shall be

tr

110

changed, *tr* and we shall be changed, and

120

we shall be changed,

and we shall be changed, we shall be changed, *tr* *tr*

130

Adagio. G *a tempo.*

and we shall be changed, we shall be changed. *Adagio.* *f a tempo.*

140

150

FINE. *

For this cor - rup - 'ti - ble must put . .

FINE. *

p

on in - cor - rup - tion, for this cor - rup - ti - ble must put

on, must put on, . must put

170

on, must put on in - cor - rup - tion; and this

cres. *p*

180

* This second part of the Air is generally omitted.

mor - tal must put . . on im - mor - tal

190

i - ty, and this mor - tal must put on im - mor - tal

200

i - ty, im - mor - tal - i - ty. The

210

Dal 'S.

Dal 'S.

Nos. 49 to 52 omitted. See Appendix, p. 187.

No. 53.

CHORUS.—WORTHY IS THE LAMB THAT WAS SLAIN.

Largo.

SOPRANO. *f* Wor - thy is the Lamb that was slain, and hath re -

ALTO. *f* Wor - thy is the Lamb that was slain, and hath re -

TENOR. *f* Wor - thy is the Lamb that was slain, and hath re -

BASS. *f* Wor - thy is the Lamb that was slain, and hath re -

Largo. $\text{♩} = 60.$ *f*

Andante.

- deem - ed us to God by His blood, to re - ceive pow - er, and rich - es, and

- deem - ed us to God by His blood, to re - ceive pow - er, and rich - es, and

- deem - ed us to God by His blood, to re - ceive pow - er, and rich - es, and

- deem - ed us to God by His blood, to re - ceive pow - er, and rich - es, and

Andante. $\text{♩} = 120.$

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

10

A Largo.

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

*A Largo.**Andante.*

God, to God by His blood, to re - ceive pow - er, and rich - es, and

God, to God by His blood, to re - ceive pow - er, and rich - es, and

God, to God by His blood, to re - ceive pow - er, and rich - es, and

God, to God by His blood, to re - ceive pow - er, and rich - es, and

Andante.

120.

20

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

f Bless - ing and honour, glo-ry and pow'r, be un - to Him, be un - to Him that sit-teth upon the

f Bless - ing and honour, glo-ry and pow'r, be un - to Him, be un - to Him that sit-teth upon the

B *Larghetto.* 72

f Bless-ing and honour, glo-ry and pow'r, be un - to Him, be un - to throne, and un - to the Lamb,

throne, and un - to the Lamb,

Him that sit-teth upon the throne, and un - to the Lamb, Bless - ing and

that sit-teth upon the throne; and un - to the Lamb,

for ev - er and ev - er, for ev - er and ev - er, glo
hon - our, glo - ry and pow'r, be un - to Him, be un - to Him,
for ev - er and ev - er, for ev - er and ev - er, for ev - er and
bless - ing and hon - our, glo - ry and

ry,
for ev - er and ev - er, for ev - er, that
ev - er, for ev - er and ev - er,
pow'r, be un - to Him, be un - to Him that sit - teth up - on the

that sit - teth up - on the throne, and
sit - teth up - on the throne, up - on the throne, . . . and
throne, . . . up - on the throne, up - on the throne, . . . and

un - - to the Lamb. Bless - ing and
 un - - to the Lamb. Bless - ing and hon - our, glo - ry and
 un - - to the Lamb.
 un - - to the Lamb. Bless - ing and hon - our, glo - ry and pow'r, be un - to
 hon - our, glo - ry and pow'r, be un - to Him, glo -
 pow'r, be un - to Him, glo - - ry be un - to Him
 Bless - ing and hon - our, glo - ry and pow'r, be un - to
 Him for ev - er,
 ry be un - to Him that
 that sit - teth up - on the throne,
 Him, and un - to the Lamb,
 that sit - teth up - on the throne,

sitteth upon the throne, that sitteth upon the throne, . . . for ev - er and ev -

that sitteth upon the throne for ev - er and ev -

Blessing and honour, glory and pow'r, be un - to

and un - to the Lamb for ev - er and ev -

er, and un - to the Lamb for . .

er, and un - to the Lamb for . . .

Him. Bless - ing and hon - our, glo - ry and pow'r, be un - to Him for

er. Bless - ing and hon - our, glo - ry and pow'r, be un - to Him for

50

ev - er. Bless - ing and hon - our, glo - ry and pow'r, be un - to

ev - er. Bless - ing and hon - our, glo - ry and pow'r, be un - to

ev - er. Bless - ing and hon - our, glo - ry and pow'r, be un - to

ev - er.

D

Him, be un - to Him,

Him, be un - to Him, bless - ing and hon - our, glo - ry and pow'r, be un - to

Him, be un - to Him, bless - ing and hon - our, glo - ry and pow'r, be un - to

D Bless - ing and hon - our, glo - ry and pow'r, be un - to

bless - ing, hon - our, glo - ry and pow - er, be un - to

Him, be un - to Him, bless - ing, hon - our, glo - ry and pow - er, be un - to

Him, be un - to Him, bless - ing, hon - our, glo - ry and pow - er, be un - to

Him, be un - to Him, bless - ing, hon - our, glo - ry and pow - er, be un - to

Him that sitteth upon the throne, . . . up - on the throne, and un - to the

Him that sitteth upon the throne, . . . and un - to the

Him that sitteth upon the throne, and un - to the

Him that sitteth upon the throne, and un - to the Lamb, un - to the

60

E

Lamb, . . . for ev - er, for ev - er and ev - er, for

Lamb, for ev - er, for ev - er, for ev - er, for ev - er and ev - er, for

Lamb, for ev - er, for ev - er, for ev - er, for ev - er and ev - er, for

Lamb, for ev - er, for ev - er, for ev - er and ev - er, for

E

ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for

ev - er and ev - er, for ev - er and ev - er, for ev - er and ev

ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for

ev - er and ev - er, for ev - er and ev - er, for ev - er and ev

Adagio.

ev - er, for ev - er and ev - er, for ev - er and ev - er.

er, for ev - er and ev - er, for ev - er and ev - er.

ev - er, for ev - er and ev - er, for ev - er and ev - er.

- er, for ev - er and ev - er, for ev - er and ev - er.

Adagio.

F Allegro moderato.

f A - - - men, A - - - men, A

F Allegro moderato. ♩ = 84.

f A - - - men, A - - - men, A

- - - men, A - men, A - men, A - men, A - men,

80

A - - - men, A - - - men, A - - - men, A -

- - - men, A - men, A - men, A - men,

A - men, A - men, A - men, A -

A musical score for a piece titled "Amen". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts (Soprano, Alto, Tenor, and Bass) enter with the word "Amen" in a staggered fashion. The piano accompaniment provides a harmonic foundation, featuring chords and moving lines in both hands. The score is presented on a single page with a decorative border.

Vocal Parts:

- Soprano:** A - - - men, A - - - men, A - - - men,
- Alto:** men, A - men, A - men, A - men,
- Tenor:** A - men, A - men, A - men,
- Bass:** men, A - men, A - men, A - men,

Piano Accompaniment:

The piano part consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady harmonic accompaniment. The score is written in a clear, legible style with standard musical notation.

Handwritten musical score for a piano piece, likely a Chopin Nocturne. The score is written on two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The tempo is marked "Allegretto". The piece begins with a forte dynamic (*f*). The notation includes various musical symbols such as notes, rests, and accidentals. The score concludes with a double bar line and a repeat sign.

This musical score is for the first part of the chorale 'Hallelujah' from Handel's Messiah. It is written for Soprano, Alto, Tenor, Bass, and Piano. The key signature is one sharp (F#), and the time signature is common time (C). The score begins with a 'G' time signature, indicating a common time signature change. The vocal parts are arranged in four staves, and the piano accompaniment is in two staves at the bottom. The lyrics 'A - - men, A - men, A - men, A - - men,' are written below the vocal staves. The piano part features a prominent bass line with a 'p' (piano) dynamic marking and a 'f' (forte) dynamic marking. The score is presented on a single page with a light beige background.

[illegible]

[illegible]

men, A K

men, A

A men, A

men, A

men, A men, A

men, A men, A men, A

men, A men, A

men, A men, A

men, A men, A

men, A men, A

men, A

men, A men, A

Handel's Messiah.—Novello's Edition

THE END

APPENDIX.

No. 34. RECITATIVE.—UNTO WHICH OF THE ANGELS SAID HE AT ANY TIME.

TENOR.

Un-to which of the an-gels said He at a-ny time, Thou art My Son, this day have I be-got-ten Thee?

p

No. 35. CHORUS.—LET ALL THE ANGELS OF GOD WORSHIP HIM.

Allegro.

SOPRANO.

Let all the an-gels of God wor-ship Him,

ALTO.

Let all the an-gels of God wor-ship Him,

TENOR.

Let all the an-gels of God wor-ship Him,

BASS.

Let all the an-gels of God wor-ship Him,

Allegro. ♩ = 72.

f

let all the an-gels of God, let all the an-

let all the an-gels of God wor-

let all the

A

gels of God wor - ship Him, let all the

ship Him, let all the an - gels of God

let all the an - gels of God

an - gels of God wor - ship Him, let

A

an - gels of God wor - ship Him,

wor - ship Him,

wor

ship

all the an - gels of God wor - ship

let all the an - gels of God wor - ship

let all the an - gels of

Him, let all the an - gels of God wor - ship Him,

Him, let all the an

10

Him,
 God wor ship Him, let all the
 let all the an gels of God wor
 gels of God wor

20

B
 let all the an
 an gels of God wor ship Him,
 ship Him, let all the an gels of God
 ship Him,

B

gels of God wor
 wor
 wor ship Him,

ship Him, let all the an - gels of God, let

ship Him, let all the an - gels of God, let

let all the an gels of God, let

let all the an

all the an - gels of God wor

all the an - gels of God wor

all the an - gels of God wor

gels of God wor

ship Him.

ship Him.

ship Him.

ship Him.

30

No. 36. ATR.—THOU ART GONE UP ON HIGH.

Allegro. ♩ = 84.

The piano introduction consists of two systems of grand staves. The first system features a treble staff with a melodic line in G major, 3/4 time, and a bass staff with a simple harmonic accompaniment. The second system continues the melodic and harmonic development, with the treble staff showing more complex figures and the bass staff providing a steady accompaniment.

BASS. A

Thou art gone up on high, Thou art gone up on high,

p

10

The vocal entry for the Bass part begins with a whole note 'A' on a high G. The piano accompaniment starts with a treble staff featuring a melodic line and a bass staff with a simple accompaniment. The tempo is marked 'Allegro' and the time signature is 3/4.

Thou hast led cap-tiv - i - ty cap - tive, Thou hast led cap-tiv - i - ty

The vocal line continues with a melodic phrase. The piano accompaniment features a treble staff with a melodic line and a bass staff with a simple accompaniment. The tempo is marked 'Allegro' and the time signature is 3/4.

cap - tive, and re - ceiv - - - - ed gifts . . . for men; yea,

The vocal line continues with a melodic phrase. The piano accompaniment features a treble staff with a melodic line and a bass staff with a simple accompaniment. The tempo is marked 'Allegro' and the time signature is 3/4.

e - ven for Thine en - e - mies,

yea, e - ven for . . . Thine en - e - mies,

30

that the Lord

p

God might dwell . . a - mong them, that the Lord God might dwell, . . .

40

might dwell a - mong them.

50

f

C

Thou art gone up on high, Thou art gone up on high, Thou hast

p

led cap-tiv - i - ty cap - tive, Thou hast led cap-tiv - i - ty cap - tive,

60

and re - ceiv - ed gifts for men ; yea, e - - ven

p

for Thine en -

70

tr

e - mies, for Thine en - e - mies,

f

that the Lord God might dwell a - mong them,

p

80

that the Lord God might dwell

a - mong them,

p

90

E

that the Lord God, that the Lord

p

God might dwell a - mong them, might dwell

100

a - mong

them, that the Lord God might dwell a - mong them.

110

120

No. 49.

RECITATIVE.—THEN SHALL BE BROUGHT TO PASS.

ALTO.

Then shall be brought to pass the saying that is written, Death is swallow'd up in vic-to-ry.

p

No. 50.

DUET.—O DEATH, WHERE IS THY STING?

ALTO.

Andante.

O death, O death, where, where is thy sting? O death, where is thy

TEKOR.

O grave, O

Andante. ♩ = 69.

p

sting? O grave, where is thy vic-to-ry? O grave, O

grave, where, where is thy vic-to-ry? where is thy vic-to-ry? O death,

death, O death, where, where is thy sting? where, O grave, where is thy

where, where is thy sting? where, where is thy sting? O grave, where is thy

N.B.—This Duet is given in the abridged form indicated by Handel in the Dublin score. Compare the Full Score.

Handel's Messiah.—Novello's Edition.

A

vic-to-ry? O death, where, where is thy sting? O grave, . . O grave, where

vic-to-ry? O grave, O death, where, where is thy sting? O grave, O grave, where

A

is thy vic-to-ry? O grave, where is thy vic-to-ry? The sting . . of death is sin, the

is thy vic-to-ry? O grave, where is thy vic-to-ry? The sting . .

sting of death is sin, and . . the strength of sin is . . the law,

. . of death is sin, and the strength of sin . . is . . the law, the sting . .

the sting . . of death is sin, and the strength of sin . . is . . the law.

. . of death is sin, the sting of death is sin, and . . the strength of sin is . . the law.

No. 51.

CHORUS.—BUT THANKS BE TO GOD.

Andante. *f*

SOPRANO. But thanks, but thanks, thanks, thanks be to God, but thanks, but

ALTO. But thanks, but thanks, thanks, thanks be to God, to God, thanks be to

TENOR. But thanks, but thanks, thanks, thanks be to God, thanks be to

BASS. But thanks, but thanks, thanks, thanks be to God, thanks be to

Andante. $\text{♩} = 69.$ *f*

thanks, thanks. thanks be to God, Who giv - eth us the vic - to-ry, the vic - to-ry through

God, thanks be to God, Who giv - eth us the vic - to-ry through

God, thanks be to God, to God, Who giv - eth us the vic - to-ry through

God, thanks be to God,

our Lord Je - sus Christ,

our Lord Je - sus Christ, Who giv - eth us the

our Lord Je - sus Christ, Who giv - eth us the vic - to-ry, Who

Who giv - eth us the vic - to-ry, the vic - to-ry through

Who giv - eth us the vic - to-ry through our Lord Je - sus Christ,

vic - to-ry, Who giv - eth us the vic - to-ry through our Lord Je - sus Christ, but

giv - eth us, Who giv - eth us the vic - to - ry through our Lord Je - sus Christ, .

our Lord Je - sus Christ, through our Lord Je - sus Christ,

but

thanks, but thanks, thanks be . . to God, . . . thanks be to God,

but thanks, but thanks, thanks,

thanks, but thanks, but thanks, but thanks, thanks be to God,

thanks be to God, but thanks, thanks be to

thanks be to God, to God, thanks be to God, to God,

but thanks, but thanks, but thanks be to God, thanks

thanks be to God, but thanks, but thanks, thanks, .

God, to God, but thanks . . be to God,

but thanks . . be to God, but

be to God, but thanks, but thanks, thanks be to God,

20

B

thanks, thanks be to God, thanks, thanks be to God, thanks . . be . . to

thanks, but thanks, thanks, thanks be to God, thanks . . be to God, to

B

God, Who giv-eth us the vic-to-ry, the

Who giv-eth us the vic-to-ry, Who giv-eth us the

God, Who giv-eth us the vic-to-ry, Who giv-eth us the

Who giv-eth us the

vic-to-ry through our Lord Je-sus Christ, but thanks be to God, but thanks,

vic-to-ry through our Lord Je-sus Christ, but thanks, thanks be to God, but

vic-to-ry through our Lord Je-sus Christ, but thanks be to God, but

vic-to-ry through our Lord Je-sus Christ, but thanks be to God, but

but thanks, thanks be to God, to God, Who giv-eth us the

thanks, but thanks, thanks be to God,

thanks, but thanks, thanks be to God, Who

thanks, but thanks, thanks be to God, Who

30

vic - to - ry, Who giv - eth us the vic - to - ry, Who giv - eth us the
 Who giv - eth us the vic - to - ry, the
 giv - eth us the vic - to - ry, the vic - to - ry, Who giv - eth us the
 giv - eth us the vic - to - ry, the vic - to - ry, Who giv - eth us the

vic - to - ry through our Lord Je - sus Christ, D
 vic - to - ry through our Lord Je - sus Christ, but thanks, but thanks, thanks,
 vic - to - ry through our Lord Je - sus Christ, but thanks, thanks, thanks be to
 vic - to - ry through our Lord Je - sus Christ, D

but thanks, thanks, thanks be to
 thanks be to God, thanks, thanks be to God, but thanks, thanks,
 God, thanks, thanks be to God, to God, but thanks, thanks,
 but thanks, thanks,

God, thanks be to God, Who giv-eth us the vic - to -

thanks be to God, to God, Who

thanks be to God, thanks be to God, - Who giv-eth us the

thanks be to God, thanks be to God, Who

- ry through our Lord Je - - sus Christ, Who

giv - eth us the vic - to - ry, Who giv - eth us the vic - to - ry, Who

vic - to - ry, Who giv - eth us the vic - to - ry, the vic - to - ry, Who

giv - eth us the vic - to - ry, Who giv - eth us the vic - to - ry, Who

Adagio.

giv - eth us the vic - to - ry through our Lord Je - sus Christ.

giv - eth us the vic - to - ry through our Lord Je - sus Christ.

giv - eth us the vic - to - ry through our Lord Je - sus Christ.

giv - eth us the vic - to - ry through our Lord Je - sus Christ.

Adagio.

No. 52. AIR.—IF GOD BE FOR US, WHO CAN BE AGAINST US?

Larghetto. 88.

f

tr

10

tr

tr

tr

20

A SOPRANO.

If God be for us, who can be a - gainst us? who

p

p

30

can be a - gainst us? who can be a - gainst us? if God be

for us, who can be a - gainst us?

f

40

B

Who shall lay . . a - ny - thing to the charge of

tr

p

50

God's e - lect? of God's e - lect?

tr

who shall lay a - ny - thing to the charge

tr

60

of God's e - lect?

f

tr

It is God that

70

jus - ti - fi - eth, it is God that jus - ti - fi -

80

Who is he that con-demn-eth?

eth. tr

90

Who is he that con-demn-eth?

p

who is he that con - demn-eth? who is

100

he that con - demn

eth?

f

It is Christ that

110

di - ed, yea ra - ther, that is ris - en a - gain,

p

Who is at the right hand of God, Who

p

120

makes in - ter - ces - sion for us, Who makes in - ter - ces - sion for us, in - ter -

130

- ces - sion for us, Who makes in - ter - ces

- sion, Who makes in - ter -

140

sion, Who makes in - ter -

150

- ces - sion for us, Who is at the

150

right hand of God, Who is at the right hand of God, at the right-hand of

Adagio.
God, Who makes in - ter - ces - sion for us.

Adagio.
ad lib. *f a tempo.*

160

Adagio.
f a tempo.

Adagio.
f a tempo.

170

Adagio.
f a tempo.

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COME, JESU, COME (MOTET).
COME, REDEEMER OF OUR RACE.
FROM DEPTHS OF WOE I CALL ON
THEE.

GIVE THE HUNGRY MAN THY BREAD
GOD GOETH UP WITH SHOUTING.
GOD SO LOVED THE WORLD.

† GOD'S TIME IS THE BEST.
† HOW BRIGHTLY SHINES YON STAR
OF MORN.

IF THOU BUT SUFFEREST GOD TO
GUIDE THEE.

† JESU, PRICELESS TREASURE
(MOTET).

JESUS, NOW WILL WE PRAISE THEE.
JESUS SLEEPS, WHAT HOPE
REMAINETH.

LET SONGS OF REJOICING BE
RAISED.

LORD IS A SUN AND SHIELD, THE
† LORD IS MY SHEPHERD, THE
LORD, REBUKE ME NOT.

* MAGNIFICAT IN D.
† MY SPIRIT WAS IN HEAVINESS.
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PEACE.

† O LIGHT EVERLASTING.
O PRAISE THE LORD FOR ALL HIS
MERCIES.

O TEACH ME, LORD, MY DAYS TO
NUMBER.

PRAISE OUR GOD WHO REIGNS IN
HEAVEN.

PRAISE THOU THE LORD, JERU-
SALEM.

† SING YE TO THE LORD (MOTET).
† SLEEPERS, AWAKE.

SAGES OF SHEBA, THE
† SPIRIT ALSO HELPETH US, THE
(MOTET).

† STRONGHOLD SURE, A
† THERE IS NAUGHT OF SOUNDNESS
IN ALL MY BODY.

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WATCH YE, PRAY YE.

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MY SOUL TRULY WAITETH.

M. COSTA.

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† O PRAISE THE LORD.

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* THIRD MASS (IMPERIAL).

* TE DEUM.

SEASONS, THE, FROM:

† SPRING.

SUMMER.

AUTUMN.

WINTER.

EDWARD HECHT.

O MAY I JOIN THE CHOIR INVISIBLE.

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BLOW YE THE TRUMPET IN ZION.

E. H. LEMARE.

'TIS THE SPRING OF SOULS TO-DAY.

LEONARDO LEO.

DIXIT DOMINUS.

C. HARFORD LLOYD.

O GIVE THANKS UNTO THE LORD.
SONG OF BALDER, THE

HAMISH MACCUNN.

† LORD ULLIN'S DAUGHTER.
† WRECK OF THE HESPERUS, THE

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Air—"Return, return, O God of Hosts" (Samson).
Air—"Their land brought forth frogs" (Israel in Egypt).
Air—"Thou shalt bring them in" (Israel in Egypt).
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Air—"Lord, to Thee each night and day" (Theodora).
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Recit—"He that dwelleth in Heaven"
Air—"Thou shalt break them"
Recit—"Tis well, my friends"
Air—"Call forth thy powers"
Recit—"Thanks to my brethren"
Air—"How vain is man who boasts in fight"
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Air—"Sound an alarm!"
Recit—"O loss of sight"
Air—"Total eclipse"
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Air—"Waft her, angels"
Air—"The enemy said" (Israel in Egypt).
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Air—"The Lord worketh wonders"
Recit—"The good we wish for"
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Air—"How willing my paternal love"
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NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

